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NEW YORK

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GAY LIFE NOW

POLL:
STRAIGHTS ON GAYS (AND VICE VERSA)

QUEER CLOUT:
THE GAY POWER LIST

HIDING OUT:
HOW THE MEDIA COVERS UP FOR GAY CELEBS

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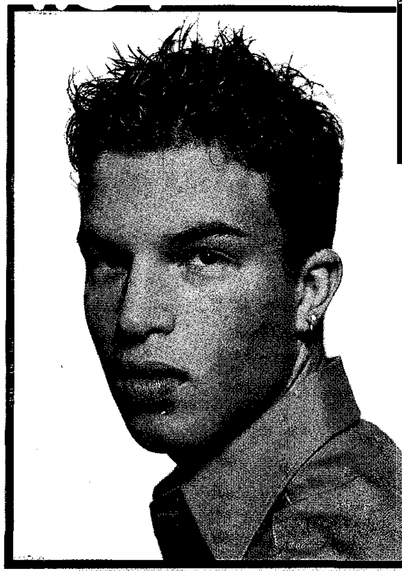
Guardian Crossword

Sharon Kleinbaum
Age: 42
Occupation: Rabbi of Congregation Beth Simchat Torah
Place of birth: Manhattan
Current address: Brooklyn
Relationship status: She and her partner have two daughters.



Ryann Love
Age: 18
Occupation: NYU student
Place of birth: Great Falls, Montana
Current address: West Village
Relationship status: In a relationship for two months
Best thing about being gay: "Individuality."
Out since: 1999

26 **GAY LIFE NOW** The gay movement is over, a victim of its own remarkable success. But **Jesse Green** asks: What did we learn from the struggle?

29 **Gay by the Numbers** An exclusive poll for *New York* by Global Strategy Group suggests that here in the city, the closet door is off its hinges. But if straights are so supportive of their gay neighbors, why are only 58 percent of gays out at work? **Simon Dumenco** interprets the results.

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35 **Queerer Than Folk** Gay life is getting more TV time than ever. But **Daniel Mendelsohn** argues that *Queer As Folk* and its ilk are more akin to nature shows than to gay-friendly entertainment.

37 **The Gay List** From Wall Street to the art world to law to (yep) sports, gay power is having a coming-out party. Our nominees for the city's 101 most influential lesbians and gays.

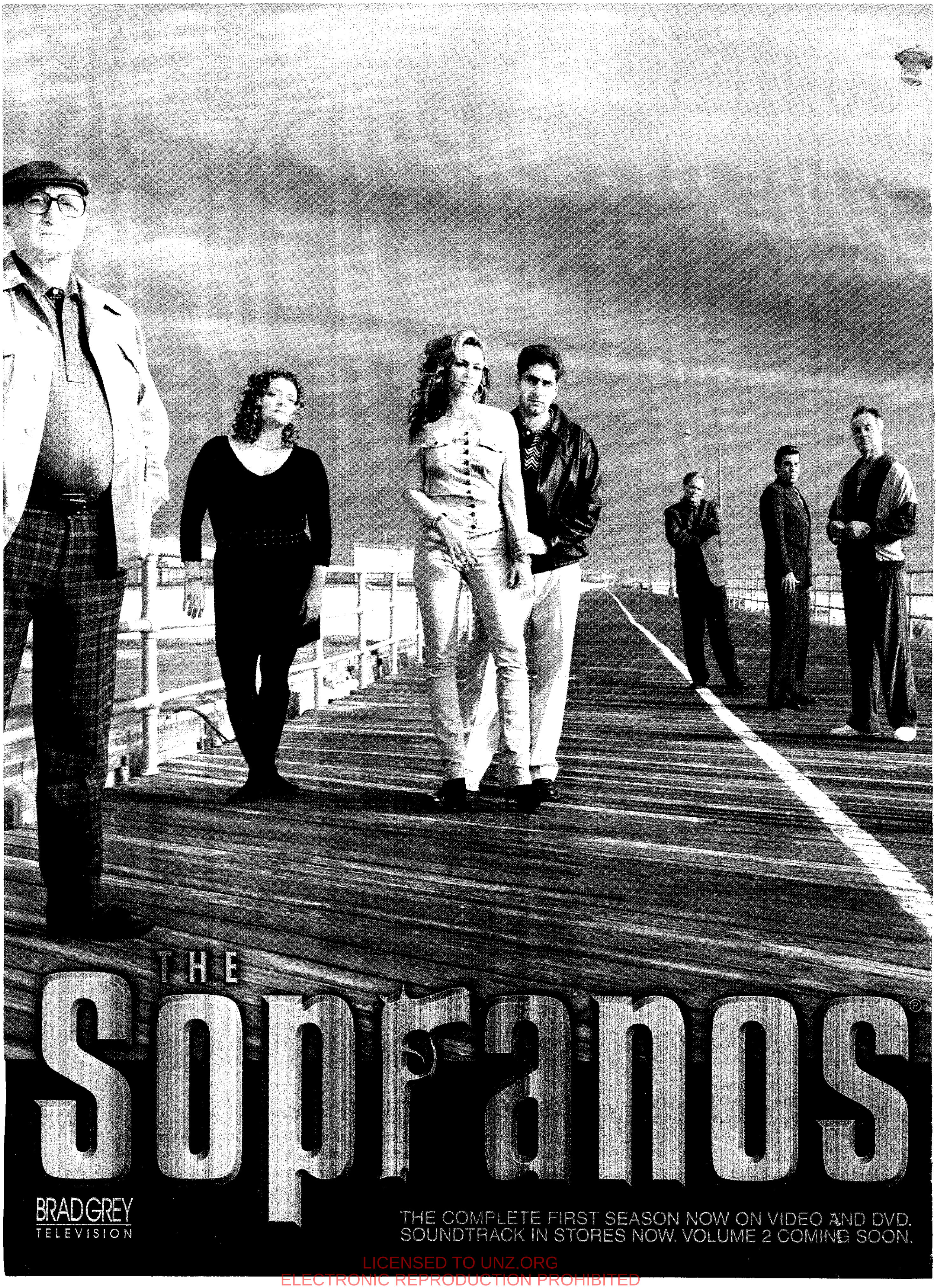
44 **The Morning-After Pill** Thanks to an experimental treatment known as PEP, the risk from exposure to HIV can be dramatically reduced—if it's initiated within 72 hours. **Glenn Gordon** gives a firsthand account of meeting—and beating—the virus.

47 **Hiding Out** The world has come a long way since the days of Stonewall. So why, asks **Maer Roshan**, are so many gay celebrities—with the collusion of the press—still stuck in the closet?

50 **Fashion Fatigued** By Mark Holgate
Yes, there were triumphs. But in their fall collections, many New York designers seemed to feel besieged, reluctant to make bold forward maneuvers. Hence, the military trend: belted great coats, trench coats, and fitted bomber jackets, in shades of loden, olive, and khaki. A report on the action at the fashion front.

Photographs by Jay Gullixson.

Volume 34, Issue 9



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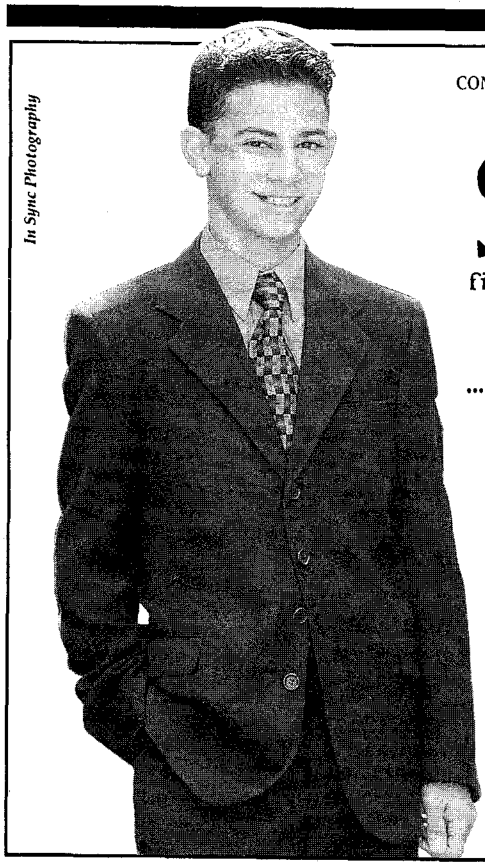

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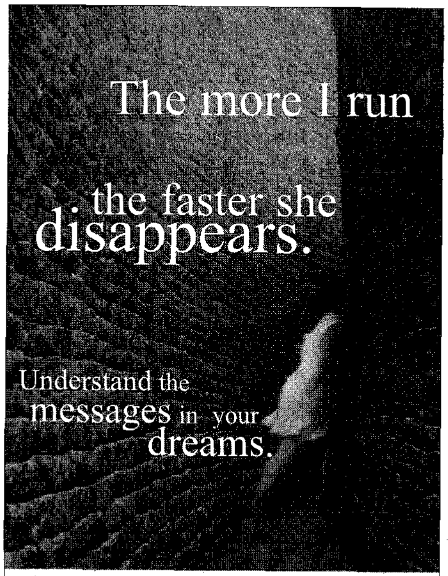
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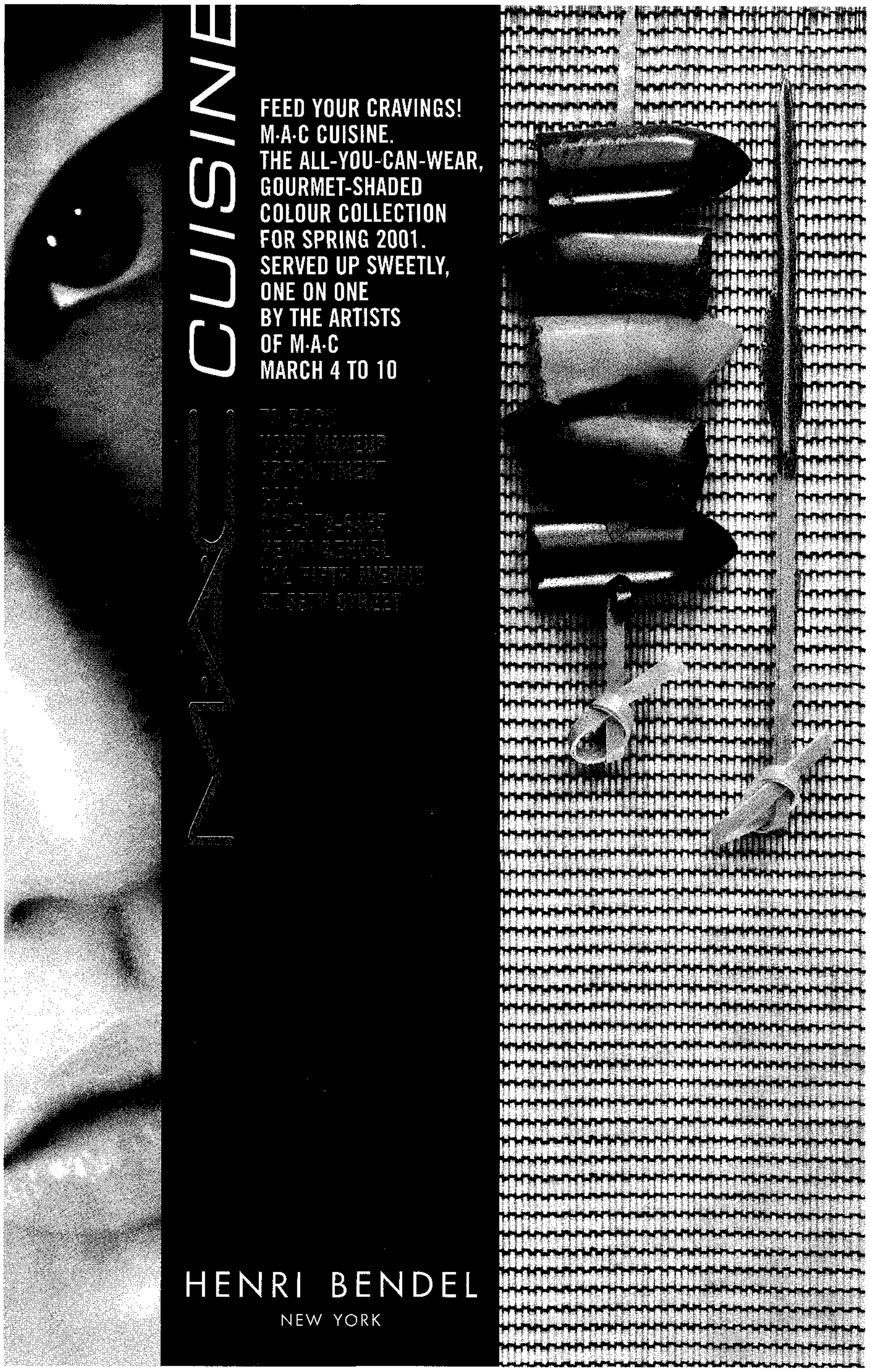

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Letters

> "If Tim Russert isn't a bona fide journalist, then who is?"
> —Ruth Papazian

Tommy Knockers

Great article on Hilfiger ["Tommy's Tumble," by Rene Chun, February 12]. I find the audacity of his critics astounding. Regardless of events past or present, the facts are clear: Tommy has built a far-reaching global empire and his brand is the favorite of 28 percent of the young-adult population. Who among his critics can make such claims? Not one of them has ever had the courage (or smarts) to step out and lay it all on the line like he has.

Mike Roe, MIAMI BEACH, FLA.

As much as I enjoy reading your magazine, I was extremely puzzled by elements of the Tommy Hilfiger story. What did Mr. Chun mean by the line "But now it's time to win back all those free-spending boomers he alienated when he went ghetto?" That Tommy's brand achieved the numbers it did was due precisely to its popularity in the "urban" sector.

Dianha Simpson, JERSEY CITY, N.J.

Friend of the Devil

Lumping Tim Russert in with George Stephanopoulos and Dee Dee Myers as a political operative turned journalist is a low blow considering he's been pursuing his post-political career since 1984 ["This Media Life: Russert to Judgment," by Michael Wolff, February 12]. I am also dismayed that Wolff equates Russert's having "assumed the impartiality of network newsmen" with "selling out his old pals." Journalists are supposed to be impartial, and I admire his fastidiousness in keeping his political views out of his work. If seventeen years of integrity don't count and Russert isn't a bona fide journalist, then who is?

Ruth Papazian, BRONX

I've been one of "the damned," as Michael Wolff calls guests on *Meet the Press,* and think his dismissal of Tim Russert is unfair. I went on the show when I was in the thick of a flap surrounding my coverage of one of the many Clinton scandals. Before I went on, Russert read all of my notebooks and quizzed my editors. The controversy I was embroiled in, which involved my questioning the accuracy of Gary Aldrich's White House book, was complicated and politically charged, but despite the fact that I was ostensibly on the pro-Clinton side, I think he dealt with the issue fairly and with impressive thoroughness. His forte is that he prepares obsessively, and takes enough time with each interview to cut past the public-relations pap. Does this make him a journalist? Maybe not. But for better or worse, it resulted in his practicing better journalism than many of his more credentialed colleagues.

Jane Mayer, WASHINGTON, D.C.

Full-Court Press

Michael Tomasky deserves praise for putting the pardons and other matters Clintonian in perspective—a task that seems beyond the powers of the major news organizations ["The City Politic: Pardon Me?," February 12]. The press and commentators have trashed the Clintons so routinely and so insultingly for so long that ordinary rules of fairness no longer seem to apply.

Bryan Williams, MANHATTAN

Weight Watchers

Oh, the joy of poking fun at Linda Evangelista's weight gain ["Intelligencer: The Wide World of Linda Evangelista," February 12]! As the former director of a national eating-disorders organization, I can personally attest to the extreme and dangerous lengths that some individuals go to in their pursuit of thinness. Every day, we are all beaten over the head with the message that weight loss will bring us success and happiness, while weight gain will bring us a lot of snickering behind our backs. Thank you, *New York*, for doing your part.

Claire Mysko, MANHATTAN

Next week: *Our annual real-estate guide, with in-depth analysis of the 2001 market. On newsstands March 5.*

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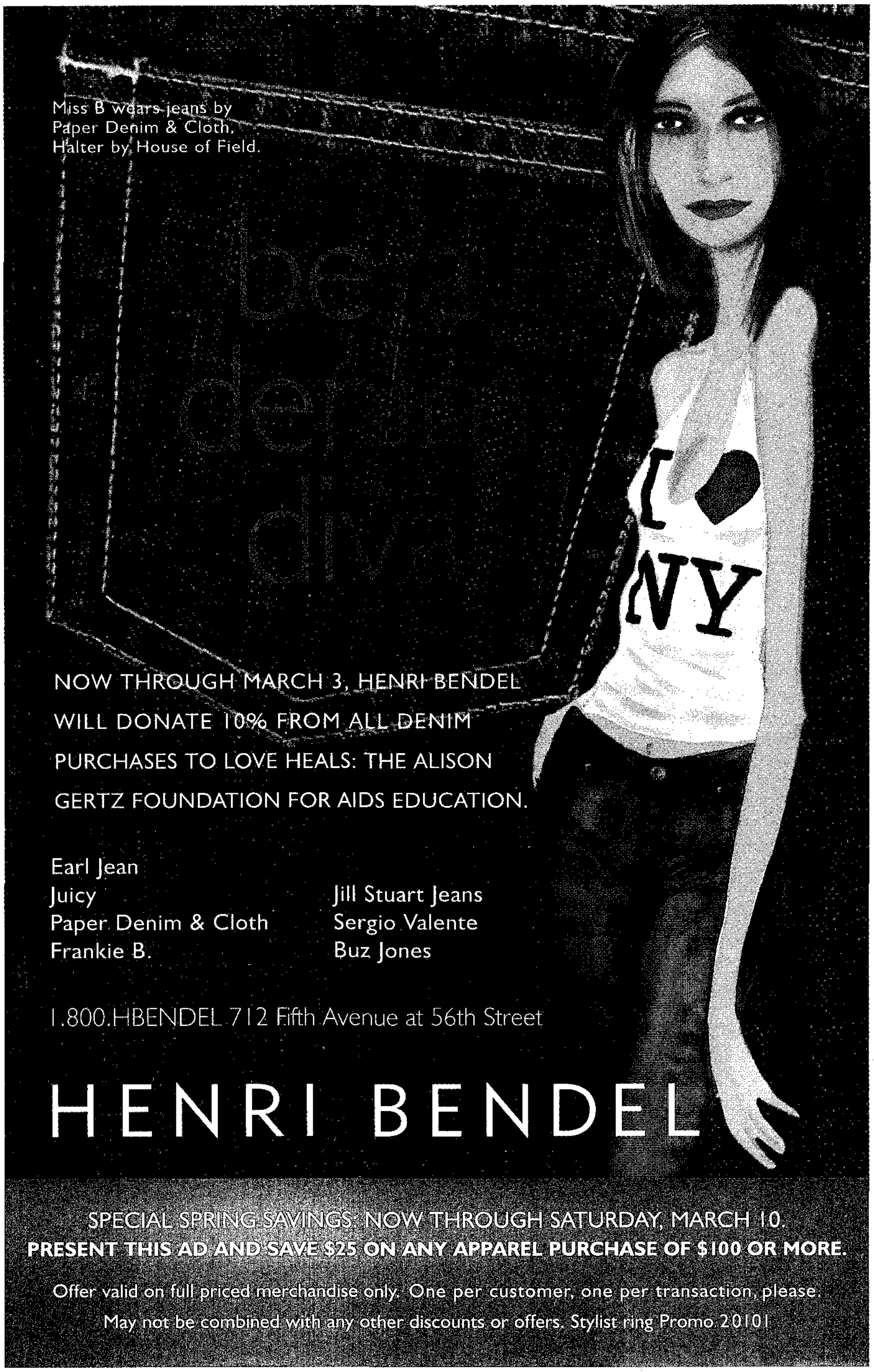

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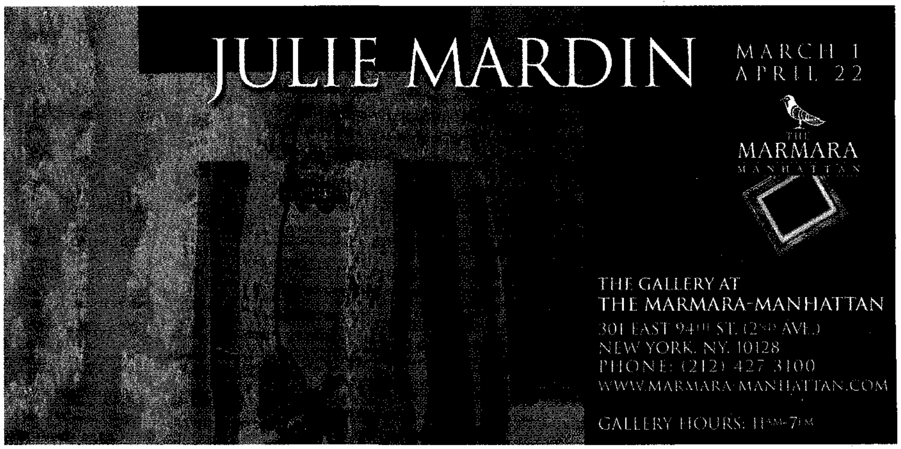

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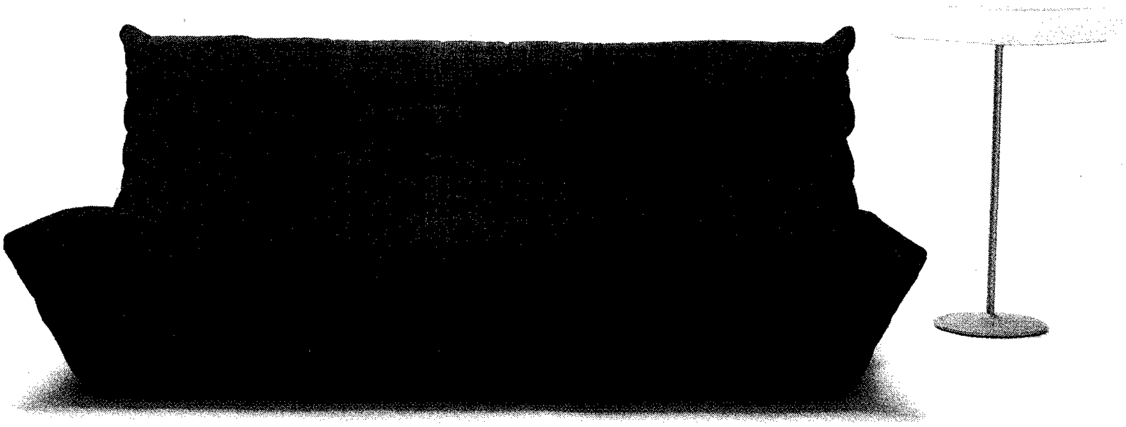

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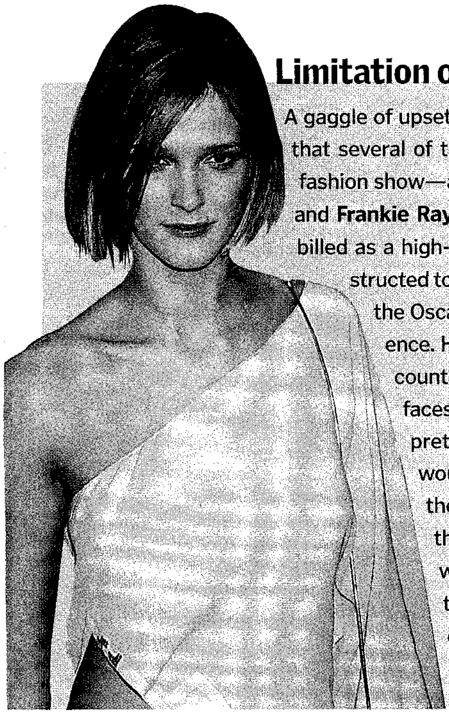
Intelligencer

By Beth Landman Keil and Ian Spiegelman



Limitation of Christ

A gaggle of upset and confused models can't be a pretty sight. A source tells us that several of the mannequins who sashayed for Imitation of Christ's recent fashion show—a group that included **Stella Tennant**, **Carmen Kass** (pictured), and **Frankie Rayder**—are feeling a tad manipulated. The gimmicky show was billed as a high-concept spoof on Hollywood decadence, and models were instructed to enter the Beekman Theater location like movie stars arriving at the Oscars to get in character before they appeared in front of an audience. However, little did they know that as they parodied their talking counterparts—traipsing down the red carpet, blowing kisses, making faces, and saying hi to Mom—the joke was on them. Apparently, the pretty young things weren't informed that the audience inside would be seeing everything happening outside on a big screen. "All the models seemed happy," says a spokeswoman in defense of the sacrilegious designers. "They all went to the after-party and were dancing on tables." A source, however, counters: "Some of them felt they were made fools of." A model rep adds: "It wasn't explained properly to them. The girls weren't told they were going to be filmed, and were confused." And we all know how much models hate *that* . . .

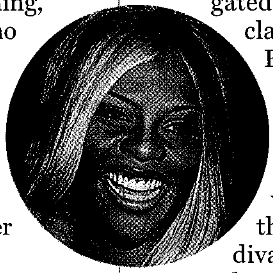
Brasserie's Frozen Foodstuff

If you've eaten at the better cafeterias in town, some of the food at Brasserie will taste familiar to you. When the legendary upscale eatery was resuscitated last year by Restaurant Associates, the new management brought with it some amusingly humble fare. Brasserie's $6 side of french fries is the same Lamb Weston–brand frozen spuds Restaurant Associates serves at corporate cafeterias all over the city. In fact, famished editors at Condé Nast headquarters can munch the deep-fried snack for a mere $2 at their own little food court. A Restaurant Associates VP explains: "I certainly wouldn't say these are generic fries—they have a better consistency. This is absolutely the best fry we could find." Remember that when you're signing your $80 check.

The Really Annoying World Hits Hudson

The latest batch of underemployed youths to be the subject of MTV's *The Real World* has landed right in the West Village, and some locals are none too thrilled. According to one resident, the current gang of camera-hungry youngsters are being maintained in an apartment on Hudson and Horatio. "People have been complaining that MTV's coming," says one woman who lives on the block. "There's a lot of general grousing that these kids will infiltrate the neighborhood." A local business owner who has seen a few Villagers complaining in her store tells us, "For the younger people, it's exciting, but the ones who have been living here for 30 years are not impressed. It's a total invasion." In fact, our source says, a few *Real World*-ers have already shown up at beloved watering hole The Village Idiot, MTV crew in tow. "It's disturbing when MTV is taking over our nice residential neighborhood with their conglomerate marketing program," says the tipster. "Now I could end up drinking with the kind of people who want their most intimate moments televised." You mean to tell us there are people like that?

Lil' Kim's Party-Pad Price

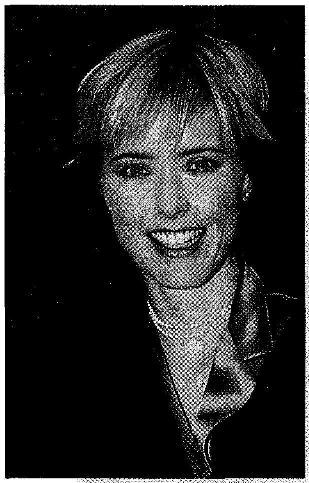


Lil' Kim's New Jersey neighbors can finally remove their earplugs. After reporting that homeowners in the gated Englewood enclave Oak Trail Road were complaining about the rapper's noisy parties two years ago, we now hear the diminutive diva is selling her condo. The scantily clad bad girl is looking to turn a profit on the party

Bed-Hopping With Damien Hirst

Life with bad-boy artist **Damien Hirst** is about as normal as some of his work is. While writer **Danny Moynihan** was in town promoting the U.S. release of his art-world novel *Boogie-Woogie*, he told us about living downtown in the apartment beneath Hirst's in the early eighties. "In those days, there was a lot of very, very heavy drinking," says Moynihan. "One night, we got extremely drunk and lost Damien's girlfriend, and he ended up sleeping in my bed." In the morning, Moynihan relates, a real-estate agent let herself into the apartment along with several Japanese businessmen to discover the pair in bed together. And the fun was just beginning. "While they were in another part of the studio, Damien ran upstairs and got into bed with his girlfriend"—who had returned in the middle of the night—"and a few minutes later, the real-estate broker came in and found him in bed with her, too." Yeah, whatever, Danny—just tell us: Are the apartments still available?

Photographs: top, Robin Platzer/Twin Images; bottom, Henry McGee/Globe Photos.



Téa Leoni Triggers Paparazzi Battle

Sometimes fashion should just be about the clothing. Things got messy recently when designer **Zang Toi** let a film crew into his runway show to shoot **Téa Leoni** for her upcoming movie, *People I Know*. First, Mrs. **David Duchovny**'s presence forced the designer to rescind several invites previously offered to the less photogenic. Not that it mattered: The leggy Leoni missed the 8 P.M. show anyway and arrived at a fashionable 9:30 (the film's rep claims that that's when she was scheduled to appear, while a Zang spokesman wishes *he'd* been told). Then things got ugly. During the post-show reception, the film crew abruptly took over the showroom's lower floor, forcing disappointed celebrity-watchers to the upper level. Adding insult to injury, movie reps then demanded that trigger-happy photographers covering the event leave the premises, causing at least one exchange of profanities between the two camps. "Stop kissing ass!" one photographer reputedly screamed at a movie staffer who tried to block his shot of the actress. Reps for Zang and the film confirm the unfortunate chain of events but deny any ill will. We're sure they air-kissed and made up.

pad by setting an asking price of double what she paid. Her rep—though not aware of the financial details—confirms that Kim's townhouse is on the market, and says that she's moving because she found a bigger house in Jersey. Let's hope the new neighbors are more hip to her lifestyle.

A Dope Fiend's Friend Writes . . .

Followers of author **Andrew Vachss**'s best-selling series of crime novels are in for something different with his upcoming installment. *Pain Management*, the thirteenth novel narrated by the mysterious detective Burke, will be the first in the series not to feature child abuse as its central theme. The story finds Burke tracking down a missing girl, only to uncover a group of adults fighting to get pain-killers to terminally ill patients by any means necessary. Vachss takes the subject personally. "Should people die in terrible pain so they won't be dope fiends? It's sociopathically evil and just retarded," he says . The writer got the idea for the novel after "Dope Fiend"—a short story about medicinal morphine use from his 1999 collection *Everybody Pays*—drew a particularly strong response: "It seemed I could not come across one human being who didn't feel an impotent rage at seeing someone they love be in egregious pain and not being able to do anything about it." While the novel won't be out until the fall, "Dope Fiend" will be posted this week on vachss.com.

But Do They Have Leather Diapers?

Thanks to Bon Jovi drummer **Tico Torres**, babies of celebrities can now dress the part. Torres has teamed up with **Cinzia Spalletti**, former designer of Halston Baby, to create a line of music-inspired, mostly black, red, and gray infant wear called Rock Star Baby. These pint-sized rock-and-roll threads have big-name backing, with **Jon Bon Jovi**, **Steve Van Zandt**, and Torres himself appearing in a series of upcoming advertisements. *Vanity Fair*, which is one of the sponsors of next week's launch party, is planning to dispense the duds as gifts for expecting celebrities. Rock Star Baby will also insert their catalog into the magazine's much-anticipated Hollywood issue.

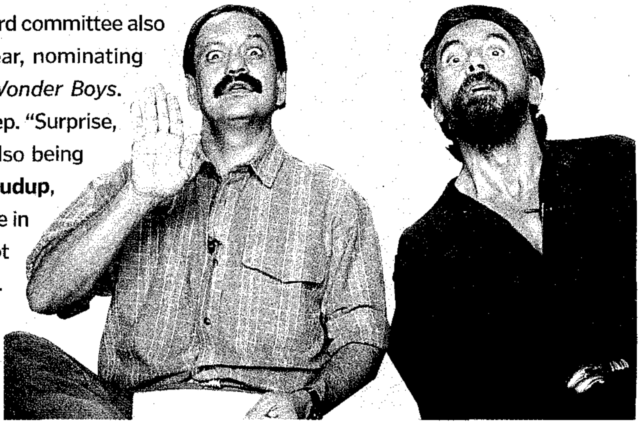
Gere-ing Up

Living below the tree line is no way to spend your days if you're an actor who can handle both light comedy and heavy melodrama. As *New York* recently reported, **Richard Gere** is selling his full-floor condo at 817 Fifth Avenue for $12.5 million without ever even moving in. Well, it turns out the building will have its very own thespian-Zen master after all. Gere's new Xanadu is just a few floors above the ditched digs—a room with a better view. Richard, we couldn't be happier for you.

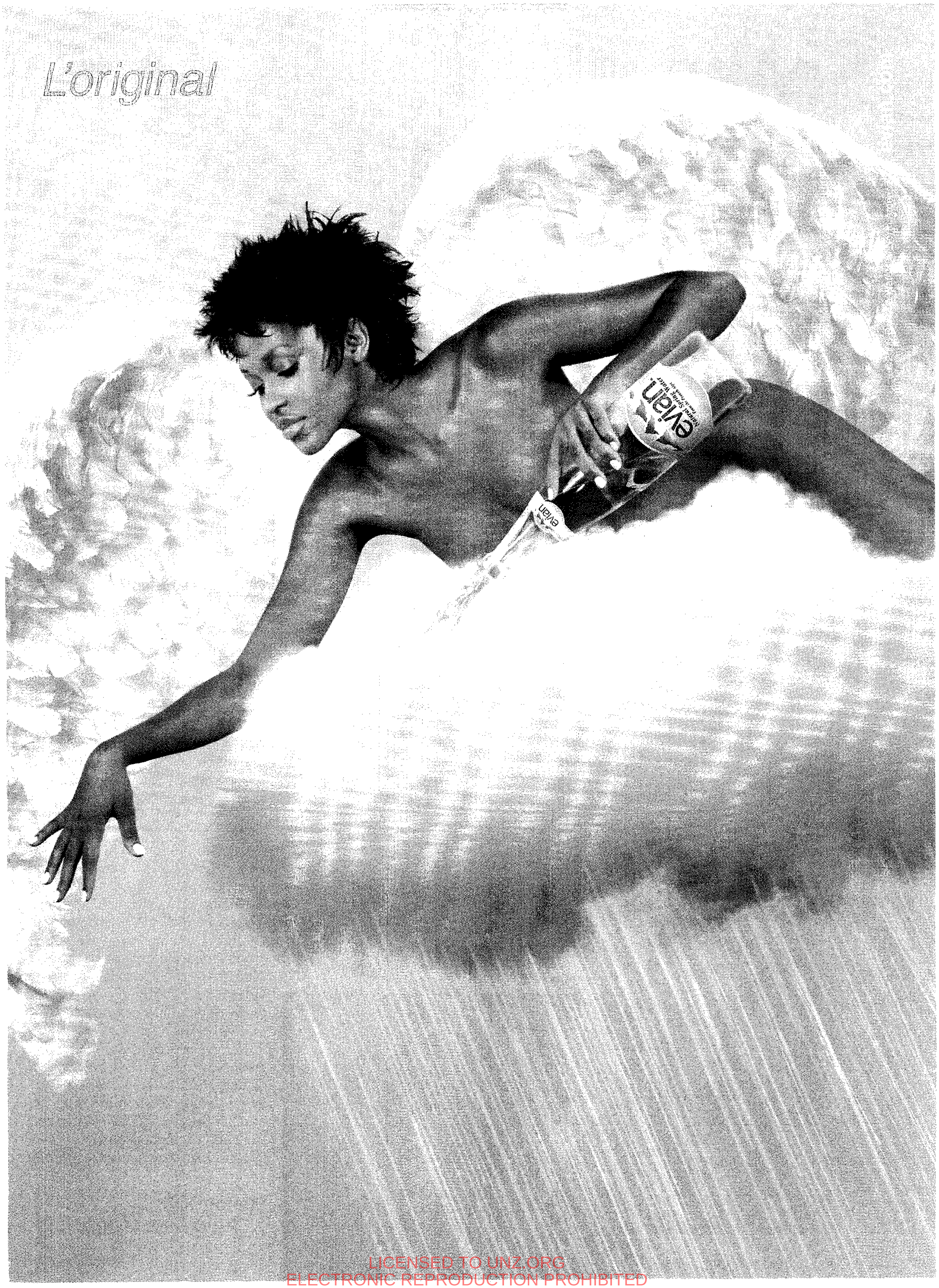
Additional reporting by Aric Chen and Paige Herman.

Cheech and Chong: The High of Success

Whatever crime of fate caused **Cheech** and **Chong** to seek out solo projects in the nineties will be set aside at least for one night this week. The legendary drug-comedy duo will be together for the first time in more than fifteen years on Friday at *High Times* magazine's second annual Stony Awards for film. But don't expect a hug-fest—the veteran tokers won't actually have to be in the same room together. While Tommy Chong will show up personally at the Anthology Film Archives to accept the duo's Lifetime Achievement award, Cheech Marin will interact with his former partner via telecast. The mag's award committee also appreciated another old-timer this year, nominating **Michael Douglas** as best actor for *Wonder Boys*. "What does one say?" asks Douglas's rep. "Surprise, surprise." Plenty of younger talent is also being considered this year, including **Billy Crudup**, whose convincing simulation of drug use in both *Jesus' Son* and *Almost Famous* got him short-listed for Stoner of the Year. "Knowing Billy as I do," says Crudup's flack, "I'm sure he'd be thrilled and honored." Surely there's something for **Matthew McConaughey** in all this.



Photographs: top, Armando Gallo/Retna; bottom, Daniel Root/Retna.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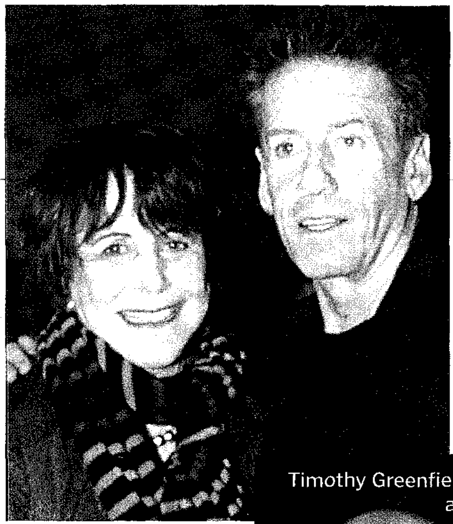
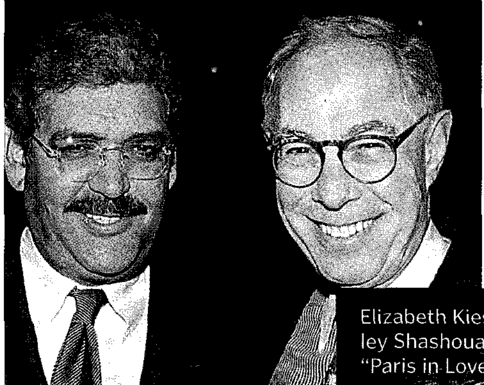
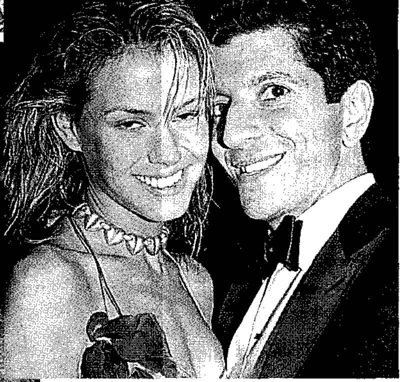
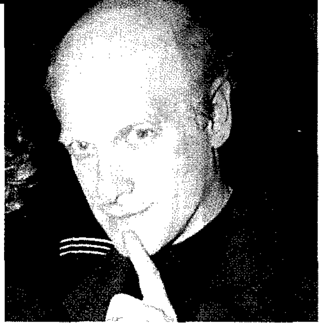
Scene


Elsa Klensch and Calvin Klein at a party for *Heads: Hair by Guido,* a book by Guido Palau.


Steve Florio and Arie Kopelman at The Four Seasons for a party in honor of Linda Wells.

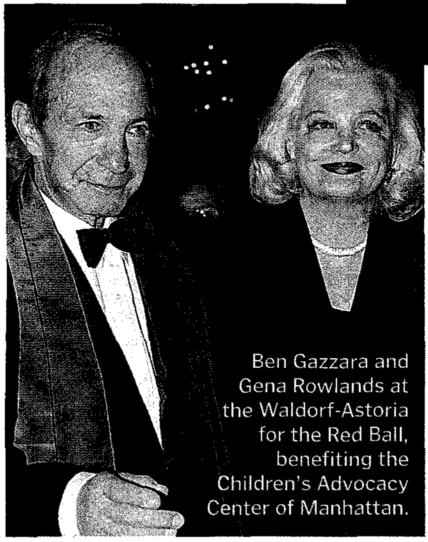

Elizabeth Kieselstein-Cord and Stanley Shashoua at Lotus for Les Bains' "Paris in Love" Valentine's Day party.


Timothy Greenfield-Sanders at the Park.

Carroll Petrie at Carnegie Hall for the Russian National Orchestra's tenth-anniversary party.

Jill Stuart and Ashley Hamilton at Intermix for a party in honor of Stuart's new jeans line.

Michael Rapaport at the Tribeca Rooftop for the launch of Oxygene, the new Lanvin fragrance.


Ben Gazzara and Gena Rowlands at the Waldorf-Astoria for the Red Ball, benefiting the Children's Advocacy Center of Manhattan.

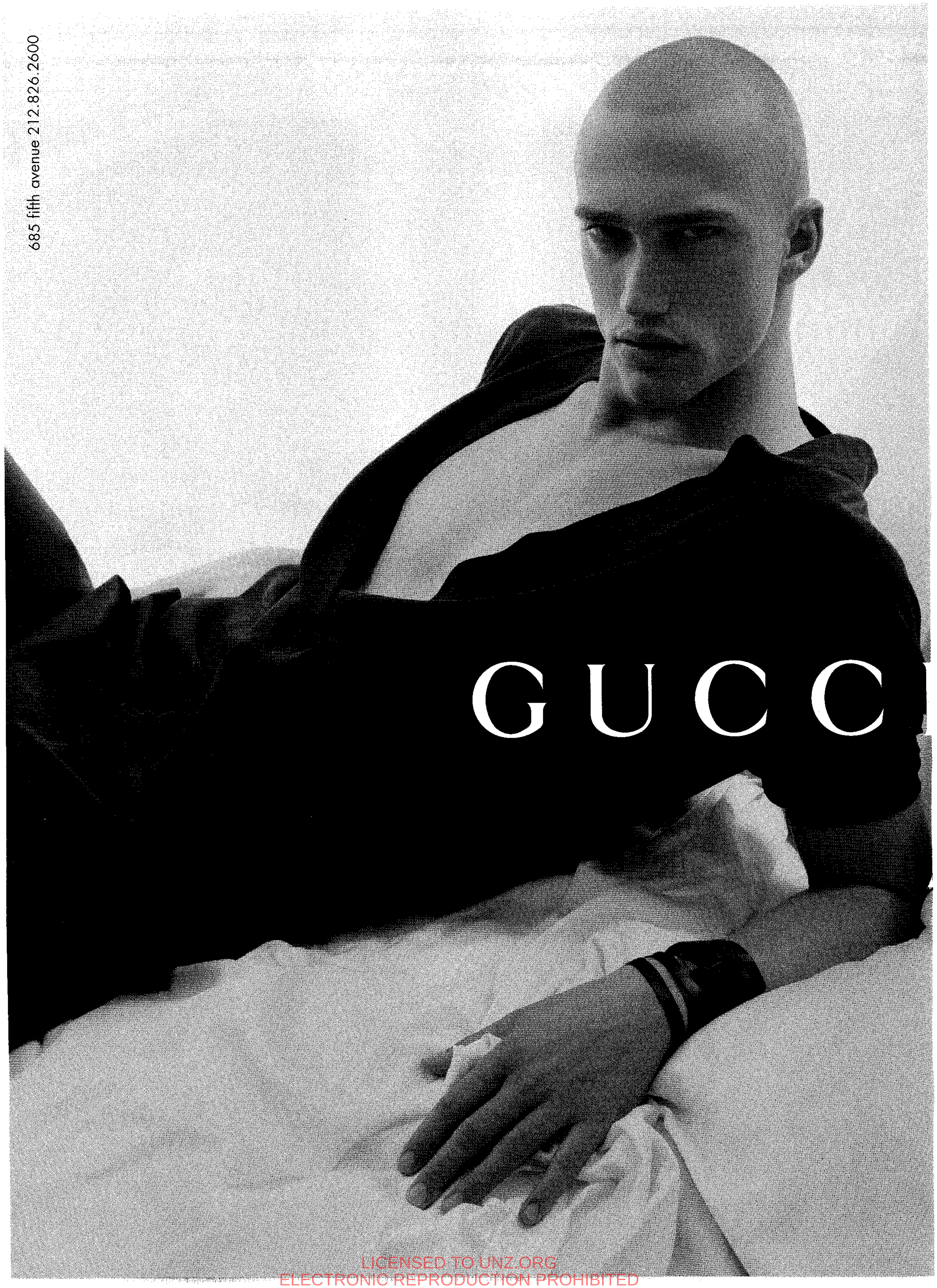
Osborn Elliot, Michael Bloomberg and David Dinkins at the Waldorf-Astoria for the New Yorker for New York Awards Dinner, benefiting the Citizens Committee for New York City.

Indie Rock

The crowd of natty hipsters inside the Park restaurant on February 14 seemed torn straight from the pages of *Index* magazine—which made sense, since many of the guests at the party honoring the indie publication's fifth anniversary had been featured in the magazine. "Oh, Jerri Blank, Jerri Blank—we so *love* you!" two artsy types hollered ironically at comedian (and *Index* cover gal) **Amy Sedaris**, referring to her character in the now-defunct Comedy Central series *Strangers With Candy*. "I just love that people have actually *seen* the show," Sedaris laughed. **Moby**, pulling off nerd chic in a pair of glasses, sneaked in through a side door, only to be accosted by fans tugging at his arms. *"Hey, Moby!"* they called. *"Remember me, Moby? . . . "* Painter-cum-publisher **Peter Halley** was psyched to party with director **Bruce LaBruce**. "If you're into gay porn," Halley remarked, "then Bruce LaBruce is the guy. He makes the most odd and intelligent films I've ever seen." Meanwhile, LaBruce kept busy making out with Russian porn star **Slava**. Artist **Tom Sachs,** with mulleted social pixie **Hope Atherton** on his arm, gossiped with *Index* executive editor **Cory Reynolds** about the inside dirt on John Delorean. **Rufus Wainwright**, meanwhile, wasn't having such a hot time when *Index* ad director **Michael Bullock** didn't recognize him. "You haven't heard of the *fabulous* Rufus Wainwright?" he whined. At midnight, the open bar closed down and people filtered out, grumbling about having to pay for drinks. Not that late arrival **Ian Schrager** seemed to mind. The hotelier found a vacated slot at the bar and ordered a round of cocktails for his friends. DAVID AMSDEN

Photographs by Patrick McMullan

Leather jacket $129, sweater $35. The *Clothes Men* collection is available at 51st & 5th or 34th at Herald Square locations.


685 fifth avenue 212.826.2600
GUCCI

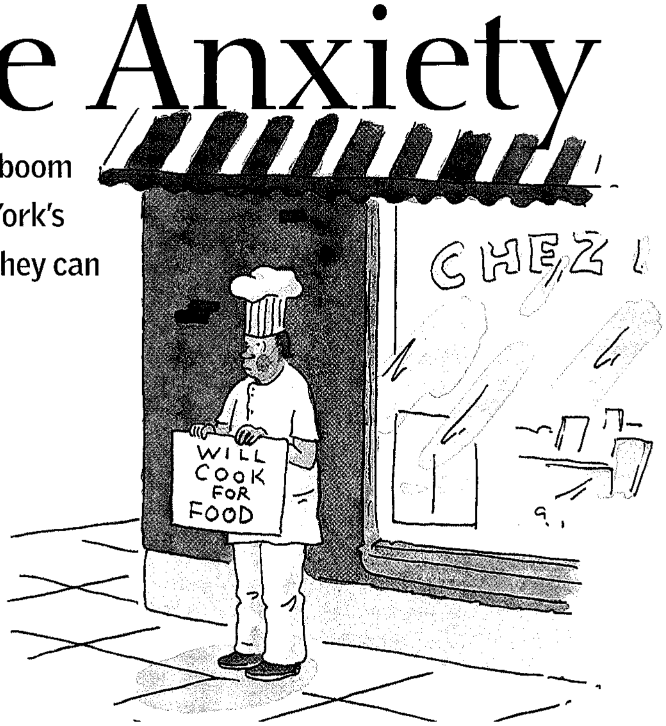
Not only is New York the nation's melting pot, it is also the casserole, the chafing dish, and the charcoal grill—John Lindsay

GOTHAM

Edited by Andrew Lee and Carl Swanson

Haute Anxiety

As the nation's economic boom sputters to an end, New York's restaurateurs wonder if they can take the heat.



Has this economic downturn got New York off its feed? That's the question that's been obsessing New York's multibillion-dollar restaurant industry over the past couple of months. "This time last year, restaurants were busy every night," says John Schenk, the recently deposed chef of Clementine, which opened three years ago, just in time to reap the rewards of the boom. Now, however, the signs have turned ominous—and Schenk has headed for Vegas, where he'll man a restaurant at the Bellagio casino. "First, Mondays got soft," he says, "then Mondays and Tuesdays. Now it's Sundays, Mondays, and Tuesdays."

Things are just as bad uptown. One wicked rumor had a venerated 180-seater with four stars and a celebrity chef serving just 40 customers on the first Friday of January. "Those numbers inspire your better waiters to look for new jobs," quips the manager of a theater-district restaurant, who admits he's selling more liquor these days than wine—a sure sign, he says, of budget-conscious dining.

"Business is going to stay slow if people notice a difference in their 401(k)'s," says Michael Whiteman, president of the company that owns Windows on the World. "Last year, we were all worrying about the stock market. This year, the layoffs have started. That makes everybody think twice about dinner."

Still, well into January, restaurants like Pico, Lotus, and Tao continue to open—and there are almost a half-dozen more on the way. And that's far too many restaurants for all to survive.

No one wants to say the word *crash* yet. But there's considerable unanimity as to how a recession might affect the restaurant biz. Established eateries with high check averages, like Le Bernardin and Gramercy Tavern, might bruise but can easily survive a downturn. It's the often underfinanced little guys that have big reason to worry—both Spartina and Lobster Club, for example, are rumored to be on the block.

But still, industry veterans persist. Patroon's Ken Aretsky is set to open 92, an American brasserie. And Jerry Kretchmer, partner in Gotham, Bolo, JUdson Grill, and Mesa Grill, expects to open a fifth restaurant before summer's end. "We opened Mesa Grill the night George W.'s old man dropped the first bombs on Baghdad," boasts Kretchmer, who insists almost all of his restaurants are healthy. "The winter of 1992—now, *that* was a recession." MANNY HOWARD

G SPOTS

THIS WEEK IN NYC

Hugh Rodham's $400,000 pardon fee: At least he didn't take the payment in furniture.

Jann Wenner's pardon push: *Rolling Stone's* big guy helps free small-time drug dealers by appealing to Clinton. So who will help pardon Jann for *Perfect*?

Napster's gamble: The site offers $1 billion to record companies to prevent its shutdown. Who the hell gave Napster $1 billion?

Russell Simmons vs. Al Sharpton: The rap mogul blasts Reverend Al for backing McCall instead of Cuomo. Can't we all just get along?

Gotham: Hard-partying *Hamptons* publisher Jason Binn unleashes his new city monthly. Well, we think the name of the mag is pretty damn original.

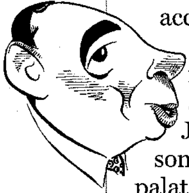
Diane Sawyer's bad chili: A controversial *20/20* segment about lying—in which she serves foul-tasting food to staff members, then leaves the room while hidden cameras run—airs next week. At least she didn't make them watch ABC's fall lineup. GUY NICOLUCCI

Photographs: from top, Robin Platzer/Twin Images; Chris Everard/Tony Stone. Illustration by Danny Shanahan.

THE BIG QUESTION

What new candidate would draw attention to the mayoral race?

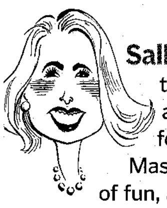
Mario Cuomo, former governor: "Julia Roberts. No. 1, she's never been a politician. No. 2, she's never been a New Yorker. No. 3, she's never been a male."



Brian McNally, restaurateur and hotelier: "Fran Lebowitz. Or anyone from *Sex and the City*. And it should be like *Survivor*, where the candidates vote each other out."

Lewis Black, correspondent, *The Daily Show:* "An otter. Any otter. Why not? An otter would be fun."

Michael Musto, *Village Voice* columnist: "Renee Cox. She could campaign to replace all the theme restaurants in Times Square with Yo Mama's Last Supper Cafés."

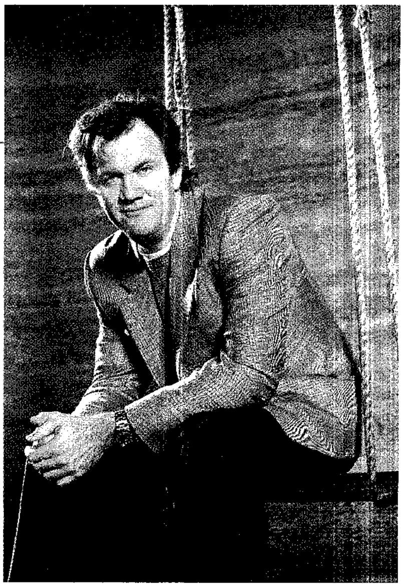


Sally Quinn, Washington *Post* writer and author: "Bill Weld, the former governor of Massachusetts. He's a lot of fun, and wouldn't be an embarrassment."

Norman Adler, political consultant: "If not Bill Clinton, who? But *not* Puff Daddy. You don't want *another* mayor who might shoot you."

Cult Hit

Salinger's Stage



Most of us first met Matt Salinger in *Franny and Zooey*'s dedication, which begins, "As nearly as possible in the spirit of Matthew Salinger, age one, urging a luncheon companion to accept a cool lima bean." Forty years later, in his new life as a theater and film producer, J.D.'s son is pushing something a bit more palatable on his peers.

Salinger—sandy-haired and six-foot-four, a onetime soap stud and occasional film actor—has turned a debut solo show by a virtually unknown playwright-performer into an improbable Off Broadway hit: *The Syringa Tree* has won rave reviews and adulation from the likes of Mike Nichols and Rosie O'Donnell. Salinger came across Pamela Gien's play, a coming-of-age monologue about her family's ragged survival in South Africa, while scouting material for New Moon Productions, his eight-year-old film company. Moved to tears after a California acting-class workshop, he pledged his support. "I wanted to sell it as a screenplay," Gien says, "but Matt kept saying 'You *have* to take this to New York.' " Salinger arranged several backers' auditions, and eventually a run at Seattle's A Contemporary Theatre, where Starbucks founder Howard Schultz and financier and friend Dan Levitan agreed to underwrite the show.

On September 6, *The Syringa Tree* began previews at Playhouse 91 to almost empty houses. Knowing the play's future rested on the critics' verdicts, Salinger held off on promotional spending. His plans were unexpectedly tripped up by another sort of press when his sister Margaret released *Dream Catcher*, her scandalous memoir of life with Father. Over the next few weeks, as Salinger defended his family in the wake of the media frenzy, his first theatrical production was losing $20,000 a week. Finally, of course, the reviews—and with them, the audiences—did come. O'Donnell even got teary on-air while interviewing the show's star.

Salinger has extended the play's packed-house run in preparation for a world tour and a film adaptation. *The Syringa Tree* has become his calling card—it's made *him* a star. "I wrote Rosie a note and said when she finishes *Seussical*, she should step into *Syringa Tree* with us," he deadpans. "Pam really needs a vacation." LOGAN HILL

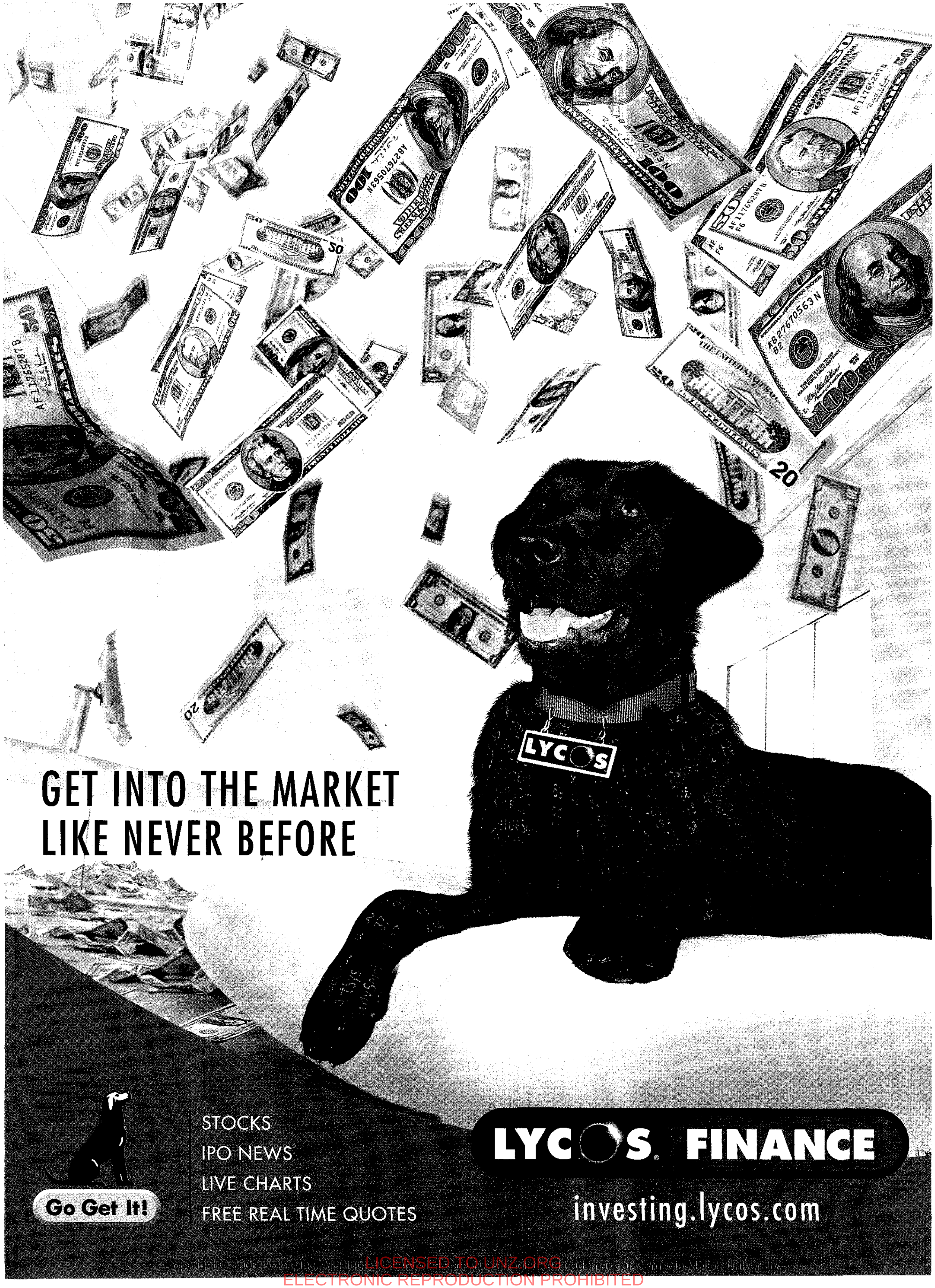
Fast Talk:

TV Producer David Milch

The NYPD Blue *creator's new series,* Big Apple, *premieres on CBS this Thursday.*

Q: *Big Apple* doesn't sound like the name of a rough-and-tumble cop show. A: It's the fruit of the tree of knowledge. It's about three different cultures—the NYPD, the FBI, and the criminal world. Each deals with the exile from the garden, the loss of innocence. **Q: Does the city represent that loss of innocence?** A: We show New York as the embodied human experiment. One of the characters says, "It's open 24 hours a day—finding out what you're ready for." **Q: Have you liked shooting here?** A: It sucks. I've got a wife and three kids in L.A. They've each come to visit me in rotation. **Q: You're going up against *ER*—how psyched are you?** A: I'm not. I'm appalled at the prospect of all the work I have to do. **Q: How's a cop show different from, say, a hospital drama?** A: You know the Stockholm Syndrome? People like to sympathize with their captors, and viewers need to idealize institutions—whether it's a hospital or a police station—that give them uneasiness. Other shows stay at that level, presenting idealized characters. But the challenge is to move past that. **Q: You went to Yale with George W. Bush. Was he more like Sipowicz or Rick Schroder?** A: He was a nice enough guy, but I'm not the best witness—I was drunk most of the time. ROBERT KOLKER

Photographs: top, Pak Fung Wong; bottom, James Smeal/Galella LTD. Illustration by Michael Witte.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Strike Up the Broadband

New Yorkers love to feel like they've got the best hookup in town. But with the market softening, will broadband connect with buyers?

Months after the NASDAQ lost its sure-thing sheen, developers are still trying to sell high-end buyers on a distinctly dot-com version of luxury: *broadband.*

Take the Carl Fischer building at 62 Cooper Square, which is being converted into lofts. The developer, C-Squarewood, was already wiring the retail space for a Samsung America Web2Zone Internet café, so Samsung shared the costs to wire the upstairs, too. "Offering it is a way to differentiate ourselves," says Fischer project manager Gary Warfel.

Though some buildings are already wired with the fast T-1 lines usually found in offices, and DSL and cable modems are widely available, Daniel Flohr, chief executive of FiberCity Networks, which is wiring the Fischer, doesn't think they're fast enough. "Our definition of broadband," he says, "is the ability to deliver a sustainable 2.5 million bits per second to each user so that video continuously looks like television." For those keeping score, the building's "dark fiberoptic cable" will be roughly 66 times faster than most T-1's.

Thanks to their downstairs neighbor, the 198 condos atop the AOL Time Warner Center on Columbus Circle are getting wiring so advanced that residents will be able to broadcast over the Internet. That might seem like a limited audience, but Louise Sunshine, whose Sunshine Group is marketing the condos, anticipates that this "ultimate" tech offering will bring the condos a much higher price.

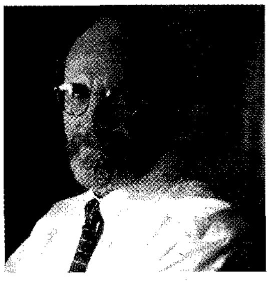
And you don't have to be a millionaire to surf the Internet like one. Christopher Martorella, president of Metropolitan Housing Partners, believes the AOL and Fischer projects are unique—so far—but he's planning on putting broadband into a rental building he's developing at 199 Bowery. "The exposure that people are getting at the office will drive demand at home," he says. "But you don't *have* to have it."

GABRIELLA BURMAN

Investment Property

Will Corzine Sell High?

Just last month, New Jersey senator Jon Corzine's 5,000-square-foot duplex was thought to be a pied-à-terre fit for a president—he was rumored to be thinking of renting it. Now that Clinton will be commuting to Harlem instead of to nearby Carnegie Hall Tower, Corzine is putting the thirty-second-and-thirty-third-floor four-bedroom penthouse at 515 Park Avenue on the market with Brown Harris Stevens. He's asking a whopping $21 million (he bought the place for $12 million before the building opened last year). Considering that the former Goldman Sachs chairman is worth $400 million, the $9 million hike has some brokers wondering if he's lost his knack for the market: "He's absolutely ridiculous to ask for such an inflated price in a market where nothing is selling," says one. Perhaps he's trying to earn back some of the $62 million he spent getting elected.



MORGAN GOLDBERG

Big Deals

East Midtown

Sutton Place South

1-bed, 1-bath, 900-square-foot co-op. Ask: $360,000. Sell: $355,000. Maintenance: $1,100. Three weeks on market.

With solid finances, a wholesome family, and an intention to use the apartment only when on business trips to the city, this Connecticut-based buyer thought he'd whiz by any co-op board. But to his surprise, according to Corcoran's Monique Silberman, who brokered the sale, the board presented him with an additional contract filled with regulations such as *no more than two people in a room at any given time* and *no guests in the apartment without the owner present.* As negotiations dragged on, the seller became so outraged he finally declared that if his buyer wasn't approved, he would "invite a homeless family to live in his apartment for free," Silberman reports. That got things moving, and the sale recently closed. EMILY GITTER

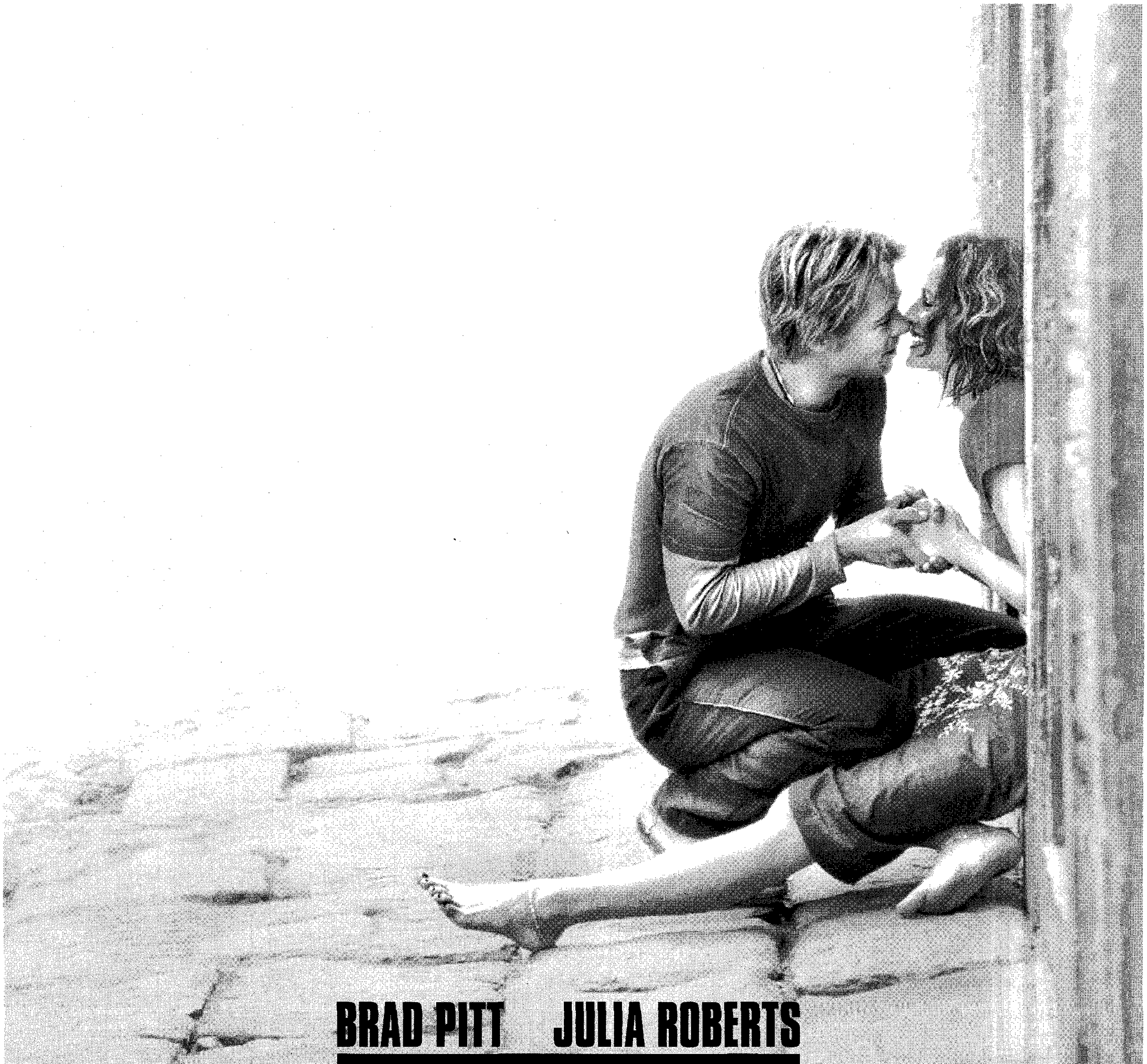
Upper East Side

188 East 70th Street

3-bed, 3-bath, 1,800-square-foot condo. Ask: $1.295 million. Sell: $1.15 million. Charges and taxes: $1,861. One year on market.

Even before Dubya's cuts, taxes don't have to get you down. A corporate-image consultant bought this investment property with proceeds from the sale of a townhouse on East 49th Street. Under the IRS's tax-free exchange program, he'll defer any capital-gains taxes until he sells again. "He didn't have to pay income tax on over a million dollars in profit," says William B. May's Vince Mauro, who brokered both deals. CHRISTOPHER TENNANT

Photographs: top, Sean Hemmerle; bottom, AP Wideworld.



BRAD PITT JULIA ROBERTS

THE MEXICAN

love with the safety off

DREAMWORKS PICTURES PRESENTS IN ASSOCIATION WITH NEWMARKET A LAWRENCE BENDER PRODUCTION A GORE VERBINSKI FILM JAMES GANDOLFINI "THE MEXICAN" MUSIC COMPOSED AND CONDUCTED BY ALAN SILVESTRI CO-PRODUCER WILLIAM S. BEASLEY COSTUME DESIGNER COLLEEN ATWOOD FILM EDITOR CRAIG WOOD PRODUCTION DESIGNER CECILIA MONTIEL DIRECTOR OF PHOTOGRAPHY DARIUSZ WOLSKI, ASC EXECUTIVE PRODUCERS WILLIAM TYRER CHRIS J. BALL AARON RYDER J.H. WYMAN PRODUCED BY LAWRENCE BENDER AND JOHN BALDECCHI WRITTEN BY J.H. WYMAN DIRECTED BY GORE VERBINSKI

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Style SHYAMA PATEL

The Front Row

The fall 2001 collections were as low-key as they get, but there was plenty of glamour off the runways. Whether they turned out in their regular urban camouflage or showing their wildest spotted skins, fashion's front lines were dressed to kill.

Photographs by Patrick McMullan

> "I was so impressed—we don't see this stuff in L.A. That neon fuchsia dress!"
>
> —Tori Spelling at Chaiken

STARS

Angie Harmon *Vagina Monologues* T-shirt

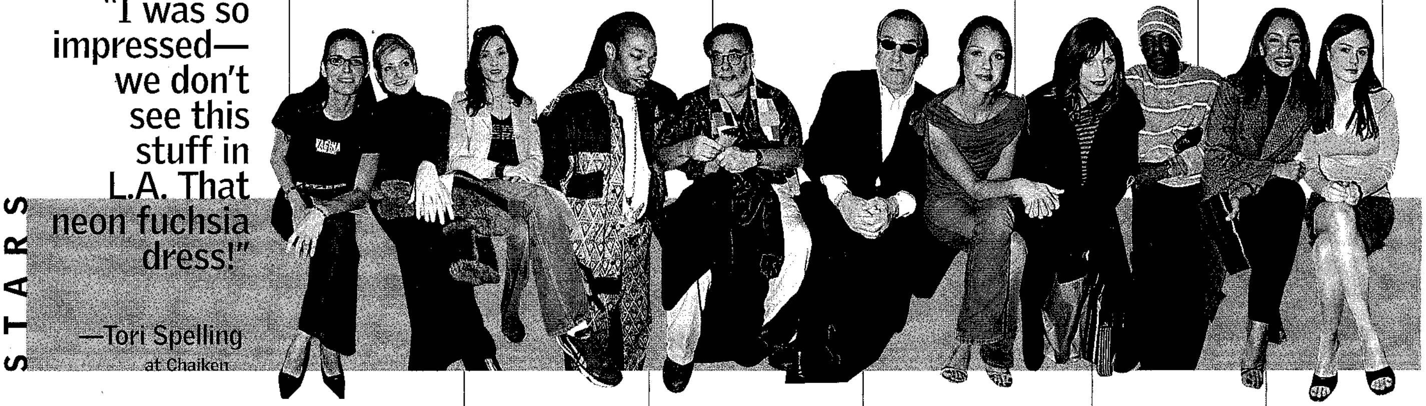
Famke Jansen New Order T-shirt, Levi's, Nike's

Francis Ford Coppola

Jessica Alba Marc Jacobs top

Bobby Brown Giorgio Armani sweater

Anna Paquin BCBG sweater and skirt



Vitamin C Rebecca Taylor pants, vintage shearling

Busta Rhymes Suit from his own line, Bushi

Danny Aiello Zegna suit

Debbie Harry Marc Jacobs shirt

Michael Michelle Michael Kors coat

INDUSTRY

Linda Wells *Allure*, Narciso Rodriguez coat, Michel Perry shoes

Andre Leon Talley *Vogue*, Prada coat and hat

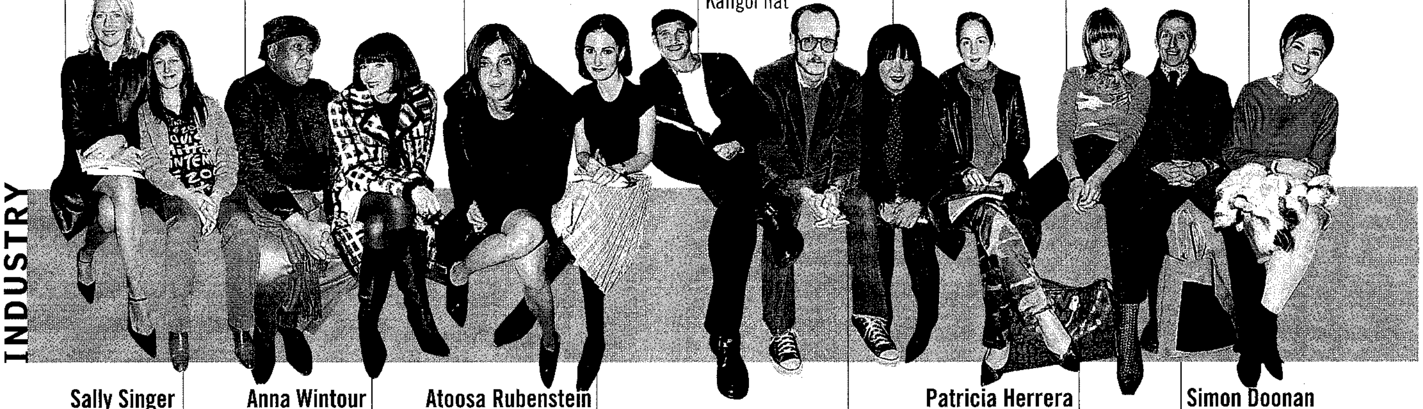
Carine Roitfeld *French Vogue*, Gucci jacket

Phillip Bloch Stylist to the stars, Dickies jumpsuit, Kangol hat

Anna Sui Designer, her own coat and pants

Anne McNally *Vanity Fair*, Louis Vuitton bag with graffiti

Tiffany Dubin Stylist, Fendi fur jacket



Sally Singer *Vogue*, Louis Vuitton T-shirt with Stephen Sprouse graffiti

Anna Wintour *Vogue*, Dolce & Gabbana fur coat

Atoosa Rubenstein *Cosmo Girl!* Gregory Parkinson skirt

Terry Richardson Photographer, vintage jacket, Converse sneakers

Patricia Herrera *Vanity Fair*, Joseph pants, Marc Jacobs shoes

Simon Doonan Barneys, Jonathan Adler tote

Additional photo credits here

Blaine Trump Michael Kors coat, Fendi bag

Ann Dexter-Jones Louis Vuitton bag, Gucci boots, Chanel gloves

Nan Kempner Oscar de la Renta everything

Helen Lee Schifter Prada skirt

Paris Hilton Diane von Furstenberg top, Miu Miu shoes

Nadia Swarovski Chaiken clothes, Ralph Lauren boots

Samantha Boardman Tod's bag

Kimora Lee Simmons Baby Phat T-shirt and jeans

Libbet Johnson Frederic Fekkai bag

CeCe Kieselstein-Cord Oscar de la Renta suit, Hermès bag

Jamee Gregory Celine sweater, Hogan bag

Alexandra von Furstenberg daughter Talita

Nicky Hilton Diane von Furstenberg dress, Emanuel Ungaro shoes

"The dresses were *fabulous*—I adored that chocolate ball gown!"

–CeCe Kieselstein-Cord at Oscar de la Renta

Cynthia Nixon Betsey Johnson coat

Steven Tyler Hysterical Glamour jeans

Candy Spelling

Mary J. Blige Luca Luca coat and pants

Lee Lee Sobieski Christina Perrin top and skirt

Jimmy Fallon

Lisa Ling Burberry hat

Anne Heche Michael Kors clothes and beau **Coley Laffoon**

Reba McIntyre

Tori Spelling Diane von Furstenberg dress

Paul Shaffer Versace suit

Kevin Garnett OBF jacket, Sean John jeans

Terri Hatcher BCBG suit

Cindy Weber Cleary *InStyle*, Christian Dior fur scarf, Banana Republic shoes

Kate Betts *Harper's Bazaar*, Michael Kors coat, Manolo Blahnik boots

Nicole Miller Designer, her own cashmere camouflage

Todd Oldham Designer, Customatix.com sneakers of his design

Stephen Sprouse

Glenda Bailey *Marie Claire*, Prada bag

"Gorgeous! Loved the one-sleeved dresses with the satin saucers on the tits."

—Simon Doonan on Helmut Lang

Hal Rubinstein *InStyle*, Versace suit, Cartier watch

Patrick Demarchelier Photographer, Giorgio Armani jacket, Gap jeans

Charlotte Ronson Designer, Tod's boots

Christy Turlington Model and designer, Katayone Adeli jacket and pants

Candy Pratts Price *Vogue*, Yves Saint Laurent halter top as head scarf, Vintage coat.

Mary Alice Stephenson *Marie Claire*, Yves Saint Laurent coat

Monica Lewinsky Designer, Monica bag

Sullivan's Travels

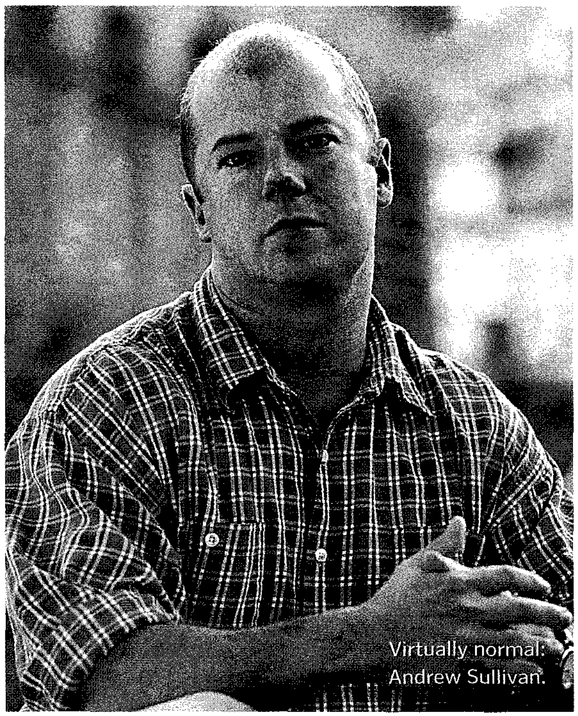
Ambitious and self-absorbed, ex-pat Andrew Sullivan has made a career out of his personal and political contradictions—and pissing people off.

I AM GAMELY CASTING ABOUT FOR someone to compare Andrew Sullivan to.

"Orwell," he offers, as his pancakes, eggs, and a milkshake are set on the table. We're having breakfast at the Diner—a place he describes as "un-Washington"—near his house in Adams-Morgan.

Now, it isn't that Orwell is completely out of context. Sullivan's public airing and working out of his conservatism, Catholicism, and homosexuality (although not necessarily in that order) seems to me in the tradition of a generation of English journalists who used the personal essay as social criticism—Malcolm Muggeridge, Cyril Connolly, and Arthur Koestler, for instance. It's just that Orwell is the greatest of all such essayists—few writers have ever become so much the conscience of their time.

"Not that *I* would compare myself to Orwell," Sullivan adds, sensing that I might be nonplussed.



Virtually normal: Andrew Sullivan.

Not that he shouldn't, I reassure him; Sullivan is certainly *trying* to be the conscience of his generation; and in a way, you could argue that Sullivan is often at odds with the official gay community the way Orwell was at odds with the Stalinist-leaning left (Sullivan treats the official gay community as well as a portion of liberal Democrats as the moral equivalent of Stalinists).

But to get a glimpse of how ambitious someone is, to get a sneak peek at how large he sees himself, to have a person come right out with his fantasy (and not *as* fantasy) is always a surprise.

AMBITION ITSELF IS IN FACT ONE OF SULLIvan's personal dilemmas. On the one hand, there is the "fame thing"—which for him includes regretting the Gap ad he did and his ambivalence about notoriety and its value in the gay community. ("We're the one subculture where fame reduces your ability to get laid—if someone comes up to me in a bar and says *I saw you on television*, that's it, I have no interest in having sex with that person.") On the other hand, there's his overwhelming desire not just to succeed but to represent, to epitomize, to suffer for his generation.

Certainly, he sees himself as an important entity; he believes that he is the most significant gay public intellectual in America today—and he may well be. He sees himself, too, as among the most important conservative thinkers and Catholic thinkers as well, and, to the extent that he is publicly wrestling with the meaning of these things—while so many other people are not—he may well be.

At the same time, the legions of people whom he has antagonized, or who are jealous of him, or who have unhappily worked with him, would hurry to point out that he doesn't really represent any of these philosophies or identities. It's a canard, a media put-up job, that he has become the spokesperson for gay life, or the new conservatism (if such a thing even exists), or contemporary Catholicism; in each instance, instead, he's an extreme anomaly.

In fact, that he should have become such a representative figure drives a lot of people crazy. America is filled with openly gay writers, and yet the stand-out one is beset with conflicted positions that, other gay advocates believe, render his gayness, at best, a little perverse (he is most often accused of expressing "self-loathing" instead of a requisite gay pride). You can only imagine how the conservatives and Catholics feel about him.

OF COURSE, THIS IS ANOTHER OF HIS contradictions and dilemmas: He wants to represent, but he doesn't want to represent (if he had a sense of humor, which he doesn't, he might well see himself more as Philip Roth than as George Orwell).

He believes so much in his own virtue that it makes absolute sense to him that he should be the representative man, the model—the world would be a better place if all gays were conservative and all Catholics were gay and all liberals Catholic. But he knows too the value of his own uniqueness. Sullivan has become famous by not being representative at all. He gets airtime for being an oxymoron. We love this stuff: a gay Catholic, a black conservative, a pregnant lesbian, etc.

There are, naturally, those who believe that what Sullivan is doing is largely shtick. Conflict is drama. Sullivan, it sometimes seems, gets into the straitjacket just to fight it—as a gay per-

Photograph by Brooks Kraft/Corbis Sygma.

son in Washington, as a conservative at *The New Republic,* as a Catholic in a leather bar.

For instance, living and making his career in Washington seems like an especially stubborn and contrary thing to do. Why would a writer deeply concerned with personal issues, with the expression of emotional conflicts, live in the one place in America that eschews anything personal? Why would a gay writer consciously choose a closeted community? ("My social and professional lives," he says fatefully, "are hermetically sealed." Conversely, he says, "If I wasn't gay, I'd suffocate in this town," meaning, I take it, that being gay is a way to escape dull, ungay Washington.)

One answer might be that he is a throwback. The modern media sexual culture has moved forward, and Andrew Sullivan is trying to move himself backward, to re-create some kind of fifties life for himself, some restraints to chafe under, some moral imperative to defend, when it was possible not to cut your conscience to fit today's fashions. (His book *Virtually Normal* argues that homosexuality is the paramount battleground in the culture of our time.)

Another answer is that he saw a great career opportunity. While it would be hard to get traction as a gay writer in New York, a gay writer in Washington can break the bonds of Puritanism and convention all over again. (While he is tight with polite society in Washington, he is also well known, he says, in every bar in town.)

The third answer is that there are quite clearly multiple countries, or parallel countries, in America, and while you or I might comfortably live in one or the other, only Andrew Sullivan is struggling to live in them all.

THEN AGAIN, IN SOME WAYS, HIS STRUGGLES are not especially American. To be a gay Brit is to fight battles fought here a generation ago; to be a British conservative—a Thatcherite—is about class rebellion; and to be Catholic in the U.K. involves age-old identity issues that no American could imagine or, likely, would want to bother trying to.

Still, it's an attractive package. As a young, gay, Reaganaut-Thatcherite-Catholic–pro-Israel Brit, president of the Oxford Union, would-be politician, he gets a Harvard fellowship, then applies for internships at *The New Republic, The National Review,* and the New York *Times.* He lands the *New Republic* job through the Marty Peretz–Harvard connection. Sullivan and Jacob Weisberg are the *New Republic* interns of the mid-eighties; Michael Kinsley is editor and mentor. All the ingredients mix: Kinsley is proto-British; the traditionally liberal *New Republic* is becoming more conservative; Sullivan and the magazine are rabidly pro-Israel; and Marty Peretz likes overly verbal, Harvard-educated, Israel-supporting young men. In 1991, following in *The New Republic*'s tradition of appointing someone bright and inexperienced as editor, Sullivan gets the job.

His tenure is marked by three things. He is gay—which instantly becomes Jackie Robinson sort of big news in Washington. He learns in 1993 that he is HIV-positive—which turns the polemical to the potentially tragic. And he is a ghastly manager—the magazine is riven by internecine warfare; during his tenure, he famously fights with Leon Wieseltier, the magazine's powerful literary editor, and even, grandly, tries to raise money to "relaunch" the 86-year-old magazine. (Although the magazine is, under his editorship, arguably the most interesting it has ever been—Sullivan is for *The New Republic* what Tina Brown was for *The New Yorker.*)

HE IS FORCED OUT OF THE *NEW REPUBLIC* JOB in 1996 to await, he believes, his imminent death. Then, when he grows healthy again, he sets about becoming the media face of the remission era (although Sullivan, a mumbler in a plaid shirt, is not, despite his myriad appearances, very good on television). He fancies himself the voice of a new and chastened world—a world that he believes should come to a certain moral attention. (The ultimate symbol for moral sloth is, for him, Bill Clinton.).

"He's forced out of his job **to await his imminent death.** Then, when he grows healthy again, he becomes the voice of a new and chastened world."

He is hired by *The New York Times Magazine* to write a column and a steady stream of features, provoking more fulmination—Sullivan becomes another piece of evidence in the complex history of the *Times* and the gay community. In fact, the oddness, or out-of-placeness, or look-at-me emphasis of a voice like Sullivan's in *The New York Times Magazine* makes him seem like something of a house gay. A kind of Joyce Maynard for his generation. The gay nongays love. A show thing. But it is the solipsism of this voice from such a public platform that most angers many people. When he speaks of the nineties—his generation—as the great transforming epoch of the gay experience, it leaves many other less-self-involved people to point out that the seventies and eighties were hardly chopped liver, and that, in part, Sullivan's high profile stems from the fact that so many of his elders are dead.

And then there is the weirdness, the eccentricness of his myriad positions—or it may be just the fact that he has so many opinions—that makes people crazy. His beat encompasses, but is hardly limited to, animal welfare, gender research, an array of para-sciences (for instance, his famous piece in the *Times* on testosterone), a steady pummeling of one-two punches against Bill Clinton, and, more recently, a big embrace of George Bush ("He's kicking ass"). There may not be a day that goes by that Sullivan does not propound a contrary opinion—in the *Times;* in his weekly column in the Sunday *Times* of London; in the *TRB* column, which he writes each week in *The New Republic;* through his pundit duties across the cable spectrum; and on his andrewsullivan.com Website, a daily labor of love that he is sure advertisers will soon flock to. Indeed, it may be this media narcissism, this constant claim on everyone's attention, that most infuriates people.

IN AMERICA, WE TEND TO LEAVE THE SOCIAL arguments to partisans and windbags like Bill Bennett. We invariably regard someone with relentless (or annoying) opinions as an agent of a cause or agenda. The argument as a form rather than a position is not, in this cryptic age, a popular notion.

Nobody likes a know-it-all. Talking for the sake of talking is not a virtue (and yet, why not?).

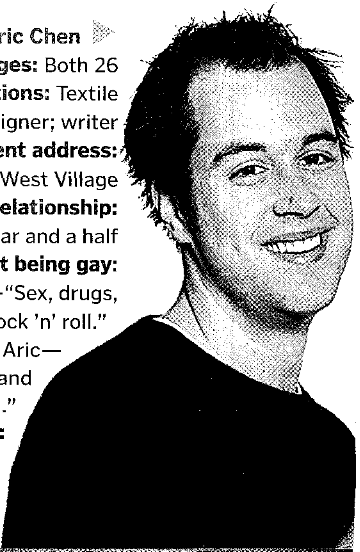
It is in this vacuum of everyone standing around, refusing to offer an opinion, mostly indifferent in their allegiances, trying to be politic and please all their future bosses, that you get Andrew Sullivan. The man likes to hear himself talk; he thrives on the conniptions of people listening to him; he revels in his provocations.

I think the critics who charge him with self-loathing have it all wrong. ■

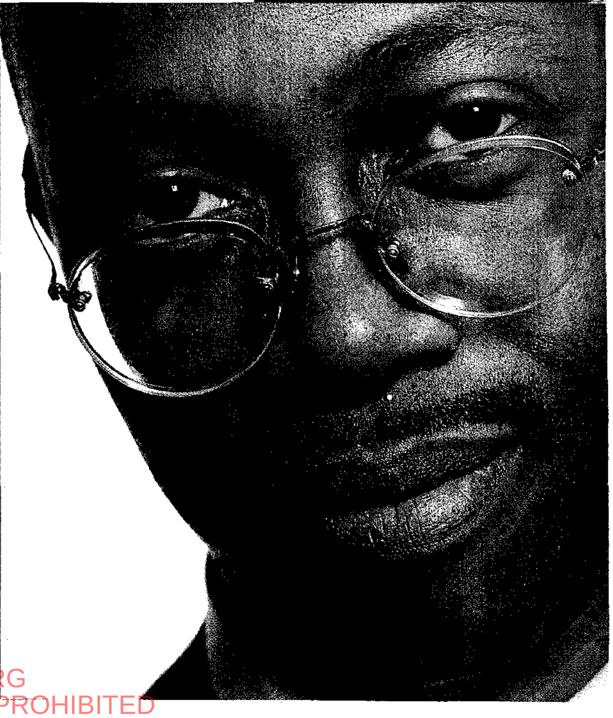
E-mail: michael@burnrate.com

Jen Schneider
Age: 26
Occupation: Web designer
Current address: Park Slope
Relationship status: Dating someone for two and a half years
The best thing about being gay: "Community . . . togetherness . . . lesbians."
The worst: "Community . . . togetherness . . . lesbians."

Stephanie Tamez
Age: 38
Occupation: Tattoo artist, Porcupine Studio
Current address: Lower East Side
The best thing about being gay: "Not having to worry about getting the ladies pregnant."
The worst: "Not being able to get the ladies pregnant."
Out since: 1980



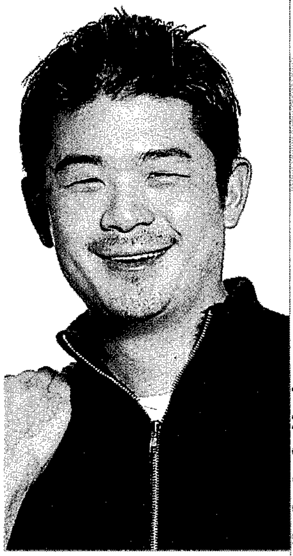
Tom Scott and Aric Chen
Ages: Both 26
Occupations: Textile designer; writer
Current address: West Village
Length of relationship: A year and a half
The best thing about being gay: Tom—"Sex, drugs, and rock 'n' roll."
The worst: Aric—"Sex, drugs, and rock 'n' roll."
Out since: 1990; 1995



The New Gay Moment

THE WAR FOR ACCEPTANCE IS PRACTICALLY WON, BUT GAY LIBERATION MAY STILL WIND UP THE VICTIM OF ITS OWN SUCCESS. BY JESSE GREEN

Brooke Webster
Age: 30
Occupation: D.J.-owner of Meow Mix
Place of birth: Grand Forks, North Dakota
Current address: Lower East Side
Relationship status: Dating someone for a year and a half
The best thing about being gay: "Knowing who I am and being happy about it."
The worst: "Not feeling safe enough to kiss my girlfriend in public."
Out since: 1988



Kevin McGruder
Age: 43
Occupation: Executive director, Gay Men of African Descent
Current address: Harlem
Relationship status: Single
The best thing about being gay: "Watching people's reactions when I tell them where I work."
The worst: "Feeling like an outsider sometimes."
Out since: 1993

PHOTOGRAPHED BY JAY GULLIXSON

THE WOMAN IN THE AUDIENCE WAS FURIOUS, OLD-TIME FURIOUS. CLEARLY SHE had been stewing all evening, if not for decades. When question-and-answer time finally came, she rose and yelled and, what seemed worse, shook her finger at the dais. How dare we—she presumably meant my generation of fortyish gay men—betray the movement, the movement she had fought and sacrificed for? How dare we dishonor her suffering and ideals, not to mention the thousands dead, by doing . . . what? Well, she wasn't so clear on that. Perhaps by becoming parents (my partner and I have two boys) or by writing for mainstream magazines or by speaking on panels that didn't include her. "Imitating heterosexuals" is a phrase I think I remember her shouting. But what would that mean? Was my hair ill-styled?

I hope I said: "What was the point of gay liberation if not to liberate gay people? Or did you only want to fight?" But I probably just shook in my sporty half-boots, which seemed to support her point instead of mine.

I hadn't heard that kind of public gay anger in years, and I can't say I'd missed it. The wastefulness of well-intentioned activists mauling each other, the excruciating dullness of the habitual haranguers: These were features of the movement I'd happily outlived. But I knew, too, that anger had played a major role in gay liberation—in all liberations—even if it derived as much from lousy childhoods as from perceived oppression. So, later that night, the baby-sitter dismissed, I tried to understand why the woman had reviled me, and the answer was plain: for passing her by.

The gay moment is over, or that one is, anyway. We have fallen short of realizing the angry woman's dreams, but we did do something at least as important: We moved forthrightly into the larger world. Not just as comic or aesthetic relief, but as power brokers, opinion-makers, pillars, and parents.

If this sounds like a profoundly bourgeois achievement, that's because it has largely been a white, male, disposable-income revolution. So stipulate that the job is not done. AIDS is not over, especially for black men. Homosexuals still can't marry (Vermont notwithstanding) anywhere in this country, or adopt together except in a few places, or serve openly in the military. You won't be getting your Interior Decorating badge from the Boy Scouts anytime soon. Stipulate, too, that we occasionally find ourselves subject to impromptu firings or non-hirings, slurs or punches, knifings, burnings, or all-but-crucifixions on Wyoming fences. Stipulate all that and still, if you look at the past 30 years—the past ten especially—you have to conclude that while losing almost all the battles, we have won the war. By which I mean that most of us feel surer, safer, more integrally American than anyone dreamed possible in 1970. And new generations of gay kids are taking as their birthright what we could not even imagine.

Grooming by Elizabeth Fried.

Number of marchers at New York's first Gay Pride parade in 1970: 5,000

Number of marchers at the 2000 Pride parade: 500,000

Number of years the Sexual Orientation Non-Discrimination Act has been pending a vote in the State Senate: 30

But I don't think the finger-pointing woman was merely envious. I think she was trying to issue a warning about the costs of our achievement. What kind of movement, she seemed to ask, would bury its veterans before they were dead? She meant herself, but I was also reminded of Harry Hay, one of the founders of gay liberation—albeit a proponent of a sweet, sissified, semi-separatist offshoot called the Radical Faeries. Hay lives on at 88, scraping by on charity. Perhaps one of those new gay retirement homes in Florida should take him in, for publicity value.

Neither anger nor sweetness is the currency of the new gay moment. *Currency* is the currency. Did Andrew Tobias get to be a chief fund-raiser for the Democratic Party just because he was the Best Little Boy in the World? No. It was his genius for tapping the new gay wealth that got him his place at the table. Did Dr. Laura tank because heterosexuals were offended by her homophobic slurs? No. It was an economic argument that did her in: Advertisers were convinced that their products wouldn't sell in proximity to so much hatred.

Ed Christie and Howard Karren
Ages: Both 44
Occupations: Vice-president of N.Y. Muppet Workshop; magazine editor
Current address: Upper West Side
Length of relationship: Twenty years
The best thing about being gay: Howard—"Being what you are."
The worst: Ed—"The length of time some people need to adjust their opinion of you."

This is not to argue against success. Money may well do more to change American attitudes toward homosexuals than morality ever did. A recent Carnegie Mellon study, as summarized in the Washington *Post*, found that "the number one thing that correlates with a region's high-tech success is the concentration of gay people living there." This suggests a link if not an equation between tolerance and economic supremacy; but what will happen to our boats of liberty when the tide of money that lifted them up inevitably goes out again?

Money may do more to change attitudes toward homosexuals than morality ever did.

We may not have much solid ground to return to. Take the planned merger that will combine *Out*, *The Advocate*, PlanetOut and Gay.com (among others) into one giant media conglomerate. These magazines and online services, originally valuable to the extent they served the community, are now redefined purely as assets and sold to the highest bidder. (Major investors in the merged company would include such mainstream players as Chase Capital Partners, Silicon Valley's Mayfield Fund, AOL Investments, BMG Entertainment, and Creative Artists Agency.) And we have already begun to cede much of our literal territory, too. As heterosexual moneybags move into the neighborhoods that gay people made chic, the gay people themselves are packing up the Calphalon and heading for new frontiers. Chelsea, like the haunted Village before it, is emptying out: Ghettos are passé! More and more homosexuals want to live heterogeneously, whether in bustling melting pots like Jackson Heights or in the kind of staid, child-oriented enclaves (Park Slope, and even New Jersey!) they spent their own childhoods escaping. But with the diaspora in full swing, a question arises: Once we've dispersed enough, will we cease to exist as a publicly discernible minority? If so, will that represent the ultimate success or failure of the movement?

I know how the woman in the audience would answer that question: We have not just collaborated with the enemy but joined them. She probably would have said the same of Betty Friedan, who argued for approximately the same shift in tactics at the parallel point in the women's movement. In *The Second Stage,* Friedan urged her colleagues to abjure factionalism, male-bashing, and ideological rage in order to get on with the important (and, after all, rather radical) agenda of remaking the actual lives of women and men.

That was 1981. Twenty years later, has the gay movement finally entered its own second stage? With a vengeance, I'd say. Consider that gayest president ever: Bill Clinton. A sensitive mama's boy with a permanent hard-on, he stunningly embodied the homosexual stereotype at both of its contradictory extremes. He also did more to improve the position of gay people in America than anyone else ever has. Not because of any notable success with legislation; indeed, the enormous failure, right off the bat, of his military policy made many professional homosexuals wonder if they'd wasted their one good shot. They hadn't, because Clinton consistently modeled for America what he was unable to enforce: not just tolerance or compassion but respect. How? By using the word *gay* so comfortably in speeches, by gladly attending gay-rights functions, by naming so many openly gay people (and, just as important, some closeted ones) to meaningful positions in his administration—in short, by feeling our *(Continued on page 82)*

Photograph by Jay Gullixson.

They're Here, They're Queer, We're Used to It

AN EXCLUSIVE POLL ON WHAT STRAIGHT NEW YORKERS *REALLY* THINK ABOUT THEIR GAY NEIGHBORS—AND WHAT GAYS AND LESBIANS THINK OF THEM.

BY SIMON DUMENCO

FOR GAY NEW YORKERS, THE CLOSET DOOR IS

a) entirely off its hinges;
b) halfway open;
c) slightly ajar;
d) double padlocked and painted shut.

In this gayest of cities (sorry, San Francisco), the answer in 2001 seems to be mostly (a). And in the spirit of *Seinfeld*, most straight New Yorkers don't see anything wrong with that.

In a wide-ranging poll of straight, gay, and lesbian New York–area residents conducted by the polling firm Global Strategy Group Inc., *New York* Magazine found landslide-level acceptance and openness regarding homosexuality. The poll paints a picture of a city in which most straight people are not only very comfortable with gays but socially and professionally intimate with them as well. Almost half (46 percent) of straight New Yorkers say they have a gay male close friend, roughly one third (31 percent) have a close friend who's a lesbian, and almost two fifths (39 percent) have gay male co-workers. Almost one in five (19 percent) say they have at least one male family member who's gay, and 13 percent have one lesbian family member. Straight New Yorkers are broadly accepting of gays in positions of responsibility and public leadership. And they take gay relationships seriously: Sixty-six percent say gay and lesbian relationships are as likely as heterosexual relationships to be loving, long-term, and monogamous—and 58 percent favor legalizing gay marriages. (Taken as a whole, New Yorkers are almost twice as likely to support legalizing gay marriage—60 percent—as the national sample in a Gallup poll in January, 34 percent.)

Still, there is lingering intolerance, as well as isolation. New York may be the capital of the new global economy, but only 58 percent of gays and lesbians surveyed are comfortable enough to be out at work. And lesbians are less familiar to straight New Yorkers than gay men are: More than a quarter of straight people—26 percent—report that they don't know any lesbians (not even Liz Smith?), compared with 16 percent who don't

Gay men are more likely than lesbians to be out at work (64% to 44%).

HOW GAY-FRIENDLY IS NEW YORK?

46%	of straight New Yorkers say they have a close friend who is a gay man
31%	. . . say they have a close friend who is a lesbian
19%	of straight New Yorkers say they have a family member who is a gay man
13%	. . . say they have a family member who is a lesbian
39%	of straight New Yorkers say they have a colleague at work who is a gay man
26%	. . . say they have a colleague who is a lesbian
42%	of gay and lesbian New Yorkers say they have a family member who is a gay man
37%	. . . say they have a family member who is a lesbian
72%	of gays and lesbians say they have a gay male colleague at work
53%	. . . say they have a lesbian colleague at work
71%	of gays and lesbians are out to their families
68%	. . . are out to their straight friends
58%	. . . are out to their co-workers

- Number of openly gay City Council members: 3 (out of 51)
- Number of members of the (gay) Banker's Group: 300
- Number who allow their names to be published: 100

54% OF STRAIGHT NEW YORK WOMEN HAVE GAY MALE FRIENDS; ONLY 43% OF STRAIGHT MEN SAY THEY DO

know any gay men. In part, this may be because lesbians are less likely to be out: Forty-four percent of lesbians say they are out at work, compared with 64 percent of gay men.

City residents who imagine themselves to be more enlightened than suburbanites should get over themselves: Our poll showed that residents of the boroughs and of the surrounding New York and New Jersey suburbs are more or less equally tolerant. Seventy-nine percent of city residents, for instance, would be comfortable with an openly gay police officer, compared with 80 percent of suburbanites. Sixty-six percent of city residents would be comfortable having an openly gay person as their child's elementary-school teacher, as opposed to 63 percent of suburbanites. *Within* the five boroughs, though, where you live seems to affect how you think: Non-Manhattan city dwellers are considerably less tolerant of gays and gay issues than Manhattanites. Only 29 percent of Queens residents, for instance, think public funding should be withheld from the anti-gay Boy Scouts, compared with 59 percent of Manhattanites. In general, more highly educated and higher-income respondents are more likely to know gays—and they're more accepting and supportive of gay rights, too. For instance, just over a third (34 percent) of straight New Yorkers with incomes under $50,000 would withhold public funding from the anti-gay Boy Scouts, compared with 43 percent of those making $50,000 to $89,999 and 50 percent of those earning $90,000 or more. (Curiously, 23 percent of gays and lesbians think the Scouts should continue to get public funding even though they exclude gays.)

To know gays, apparently, is to love them—or at least trust them and support their civil rights. More than two thirds (67 percent) of straight New Yorkers who have a close gay friend would be comfortable with an openly gay person baby-sitting their child, compared with 37 percent of those who don't know any gays; 82 percent of straight people with a close gay friend believe that gays should be free to adopt, as opposed to 53 percent of those who don't know any gays.

Or at least they *think* they don't know any gays. Hard to know for sure, since so many gays are still in the closet at work and 29 percent of gays aren't out to their families. (Nearly one quarter—21 percent—said they became estranged from a family member because of their sexual orientation.)

If only the straights knew that hunky, mysterious Bob in accounting is gay, more might have agreed with the statement "Gay men are more at-

HOW COMFORTABLE ARE STRAIGHT NEW YORKERS WITH THEIR GAY NEIGHBORS?

80% say they would be comfortable with an openly gay police officer

70% . . . with an openly gay doctor

65% . . . with an openly gay elementary-school teacher for their children

63% . . . with an openly gay clergy member

49% . . . with an openly gay baby-sitter for their children

77% do not feel that homosexuals are more likely than heterosexuals to be child molesters

71% say they would be likely to vote for an openly gay candidate for mayor

73% . . . for an openly gay candidate for Congress

68% . . . for an openly gay candidate for president

LOVE, HATE, RELATIONSHIPS, AND RIGHTS

78% of straight New Yorkers think the state's hate-crimes law should be extended to cover gays and lesbians

96% of gay and lesbian New Yorkers agree

59% of gays and lesbians have experienced homophobic slurs or threats (63% of gay men, 48% of lesbians)

65% of straight New Yorkers think gays and lesbians should be free to adopt children

97% of gays and lesbians agree

58% of straight New Yorkers think marriage between homosexuals should be recognized by law

92% of gays and lesbians agree

66% of straight New Yorkers think homosexual relationships are just as likely as heterosexual relationships to be long-term, loving, and monogamous

84% of gays and lesbians agree

54% of straight New Yorkers think organizations like the Boy Scouts should be able to receive public funds even if they exclude gays

23% of gays and lesbians agree

tractive than straight men." A net 19 percent of straight New Yorkers agreed, compared with 46 percent of gays and lesbians. (Then again, it's awfully dark in Wonder Bar, so who's to say, really?) And gays and lesbians still maintain an edge when it comes to gaydar: Forty-two percent claim they can tell if someone is gay or lesbian just by looking at them, compared with 26 percent of straight New Yorkers.

Elsewhere on the stereotype front, 32 percent of straight New Yorkers agree that "lesbians prefer to be with other women usually because of negative experiences with men." Surprisingly, 20 percent of gays and lesbians think the same thing. Perhaps even more surprising: Eleven percent of gays and lesbians "strongly agree" (compared with 14 percent of straight New Yorkers) that "homosexuals choose to be gay."

Why, pray tell, would gays choose to be gay when 40 percent of gays and lesbians polled fear that they may one day contract HIV (compared with 20 percent of straight New Yorkers), 59 percent have experienced homophobic slurs or threats, and 19 percent have been physically assaulted because of their sexual orientation?

Gays do seem to get out more: Thirty-one percent of gays and lesbians go out to nightclubs one to two times a month or more (compared with 16 percent of straight New Yorkers), 33 percent go to the theater once a month or more (compared with 13 percent), and 29 percent eat out at restaurants three or four times a week (compared with 17 percent). You've probably already noticed, but 63 percent of straight New Yorkers never go a gym or health club, compared with 43 percent of gays and lesbians.

If gays and lesbians lack unanimity regarding the necessity of getting buff, what *do* they agree on? Marriage and Dubya, basically. Ninety-two percent of gays and lesbians want the right to get legally married, and only 4 percent of New York gays and lesbians voted for George W. Bush.

AIDS, SAFE SEX, AND THE GAY VOTE

4% of gay and lesbian New Yorkers say they voted for George W. Bush

87% voted for Al Gore

21% of straight New Yorkers voted for Bush

61% voted for Gore

85% of gay and lesbian New Yorkers know someone who is HIV-positive

74% have lost a friend or loved one to AIDS

45% of straight New Yorkers know someone who is HIV-positive

32% have lost a friend or loved one to the disease

68% of gay and lesbian New Yorkers say they always practice safe sex

10% say they never practice safe sex

60% of straight New Yorkers say they always practice safe sex

19% say they never practice safe sex

BEING OUT AND GOING OUT

29% of gay and lesbian New Yorkers eat out three or more times a week

17% of straight New Yorkers do

43% of gays and lesbians go to clubs four or more times a year

24% of straight New Yorkers do

54% of gays and lesbians go to the theater four or more times a year

29% of straight New Yorkers do

43% of gays and lesbians work out at least once a week at a gym

24% of straight New Yorkers do

RELIGOUS DIFFERENCES

21% of gay and lesbian New Yorkers go to a place of worship at least once a month.

45% of straight New Yorkers do.

42% of gays and lesbians never go to church.

24% of straight New Yorkers never go.

Gays and lesbians who are pessimistic about the next four years might do well to take more of a long-range view, because homophobia is literally dying off: Younger New Yorkers are more likely to support gays and gay rights than older ones. For instance, almost four in five (79 percent) of New Yorkers 18 to 34 are for gay adoption compared with 67 percent of 35-to-54-year-olds and 53 percent of those 55 or older. Nearly three quarters (72 percent) of 18-to-34-year-old New Yorkers are pro–gay marriage compared with 64 percent of 35-to-54-year-olds and fewer than half (45 percent) of those 55 or older. And 76 percent of New Yorkers 18 to 34 and 35 to 54 would be likely to vote for an openly gay mayor compared with 62 percent of those 55 or older. In fact, in a face-off between Bruce Vilanch and Rudy Giuliani . . . oh, wait, that's the one question we forgot to ask.

19% OF GAY AND LESBIAN NEW YORKERS HAVE BEEN PHYSICALLY ASSAULTED BECAUSE OF THEIR SEXUAL ORIENTATION (24% OF GAY MEN, 8% OF LESBIANS)

This poll was conducted February 4 to February 8 by Global Strategy Group, Inc., from a random sample of 308 New York City residents (from all five boroughs) and 292 residents of surrounding New York and New Jersey counties, plus an oversample of 300 gay and lesbian New York–area residents. The margin of error is +/-4 percent for the poll and +/-5.7 percent for the oversample.

Ghetto Fabulous

MARC BERKLEY—TIRELESS PROMOTER OF ALL-NIGHT DANCE PARTIES, GAY CULTURE, AND, WELL, MARC BERKLEY—ALWAYS KNOWS WHERE HIS THRILL-SEEKING CROWD WANTS TO BE (IF IT'S THURSDAY, THIS MUST BE SPA). BY DEREK DE KOFF

IT'S 12:30 ON A SATURDAY NIGHT COMPLETELY wiped out by a blizzard, and although there's barely a soul on the street and every cab in the city has its OFF DUTY sign on, no fewer than 1,700 gay revelers are partying inside the megaclub Roxy. In a cryptlike storage space removed from the dance floor, Marc Berkley reclines on a scuffed sofa, surrounded by barbells, crates of Pride bottled water, and three off-duty go-go boys. One stands in a football jersey and tights, nibbling a Godiva chocolate; another laboriously squeezes into a gold G-string; the third, minutes before it's his turn to dance, huddles in the corner coolly masturbating, an open copy of *Hustler* his inspiration.

Berkley gestures to the self-abusing go-go boy and, in a mocking, air-quotey tone, boasts, "See? I treat my boys right—I even buy the straight ones *Hustler*." He takes in the scene—stretching muscle, stretching Lycra, stubbed-out cigarette butts—and offers, "Is it any wonder I have a hard time differentiating work from play?"

Chances are, if you don't know whether Soma is a spa or a party drug, you've never heard of Marc Berkley either. But just about every gay Manhattanite has. Born in the Bronx, raised in Queens, the 48-year-old party promoter and magazine publisher has remained atop the gay club scene for over fifteen years. Last year, he threw an estimated 185 events, and although he won't go on the record about exactly how much money his company, Ms. B's Parties, made, he crows, "I'm definitely in the top tax bracket." Besides the three-year stint at Roxy with co-promoter John Blair, Berkley also throws the Sunday-night party "Drama!" at the Limelight, catering to "a younger crowd than the Roxy: kids who just came out of the closet and are going through that fashion-victim stage." (He shares production credits with Blair and Beto Sutter.) Berkley's also one of the promoters of "Ültrā," a Thursday-night dance party at Spa ("Sort of my answer to 'Beige': another mixed party with lots of models").

While his parties come and go (if only to resurface with a new name at a new venue), his ace in the hole is *HX*, the gay weekly-listings magazine he launched in 1991 with business partner Matthew Bank. What began as a sheet of newsprint folded into quarters is now a free 80-page glossy distributed to basically every gay business in the five boroughs.

His latest publishing venture is the thicker, glossier quarterly "lifestyle magazine" *Empire*, launched last year. It's Berkley's answer to the long-ailing *Out* magazine, which he dismisses with his usual tact as a "piece of shit."

Berkley's in surprisingly good spirits tonight, especially considering that less than a week ago he was attending the funeral of close friend and fellow promoter Dan Forrester, an attractive, blond, blue-eyed man who died from AIDS at 31. "It was surreal," Berkley recalls. "All these muscle queens who had partied with him were dressed in little black shirts, being as stoic as possible. Afterwards, we all went to breakfast and one guy said, 'You know, Dan didn't look like himself.' I replied, 'Um, *yeah*? He looked *dead*! Did you think they were going to bring in Kevyn Aucoin?' "

He throws open the storage-room door and, holding a thick stack of drink tickets, makes his rounds through the club, gravitating toward what he calls Silicon Valley—the space near the front bar, which tends to attract the beefiest, most skimpily dressed muscleheads. "If this club were the *Titanic*," Berkley says, "we could use these boys as flotation devices!" He seems to know every other boy here; amped-up revelers accost him to gossip about their latest breakup or comment about the success of Berkley's recently affixed hairpiece. The drink tickets fly.

"What should I *do*, Marc?" coos a handsome 22-year-old whose six-pack abs come up to Berkley's head.

"*Well* . . . " Berkley says, handing him a drink ticket. "You're not planning a career in politics, are you? How much are these guys offering you?"

"About $300," the boy says.

"Well, it's just *one* solo-jack-off video."

"Yeah, but what if my parents hear about it? They could cut off my inheritance . . . "

As Berkley heads for the D.J. booth, where guest D.J. Susan Morabito is doing the honors

→ Number of worshipers at Congregation Beth Simchat Torah's recent Yom Kippur service: 3,400

→ Bottles of Pride Water sold in the year 2000: 2.4 million

→ Number of players in the Gay Hockey League: 60

Always in the Limelight: Marc Berkley, surrounded by friends at the club.

PHOTOGRAPHED BY JON RAGEL

usually reserved for Victor Calderone, his eye falls to an attractive, deeply tanned man who has just collapsed. Berkley snaps a security guard to attention and the reveler is hustled away toward the front of the club. "GHB is going to single-handedly destroy New York's gay nightlife," Berkley says. "It's already happening."

Jonathan Adler and Simon Doonan
Ages: 34; 48
Occupations: Potter, furniture designer; Barneys creative director, columnist
Places of birth: New Jersey; U.K.
Current address: West Village
The best thing about being gay: Jonathan—"Not having to be a lawyer or investment banker."
The worst: Simon—"Straight people asking you to help them rearrange furniture."
Out since: Fifteen years; forever

THE FUTURE IMPRESARIO ATTENDED CENTRAL MICHIgan University in the seventies, planning to teach emotionally disturbed children ("Now," he jokes, "I just throw them parties"). In college, his peers thought he was merely hyperactive as opposed to homosexual, when, in fact, he was both. His true calling was foreshadowed when he joined the programming board, which oversaw and scheduled all the campus entertainment events: "They gave us a $100,000 budget. We had Aerosmith and ZZ Top come and play." The concerts were a success, but when Berkley held a midnight screening of *The Rocky Horror Picture Show,* the majority of the crowd stormed out. "It was just too gay for them. They couldn't handle it."

After college, he returned to New York and held down numerous jobs in retail (Bloomingdale's, Macy's) and management (the Meadows Movie Theater) until he was robbed at gunpoint; that led him to forays in journalism and public relations. In 1983 Limelight owner Peter Gatien hired Berkley to be his publicist. In those days, the Limelight was open seven days a week and attracted a very mixed crowd. Then AIDS hit. "Everyone separated; the straights didn't want to be with the gays anymore," Berkley says. "That's when clubs stopped serving liquor in glasses and went to plastic. Straight people thought they'd get infected if they drank from the same glasses as we did."

In 1988, Berkley left Gatien to work for Bruce Mailman, the late owner of the now-defunct Saint. Nights were evenly split between gay and straight events: "Bruce had to start courting straight events because half his gay membership had died. I remember we'd do mass mailings for parties, and we'd get about 500 returns: DECEASED, DECEASED, DECEASED."

Berkley has watched Chelsea develop from a small pocket of gay businesses (the Chelsea Gym, the Rawhide bar) to a self-contained neighborhood complete with restaurants, beauty salons, clothing boutiques, bookstores, "men's clubs," and a slew of bars rounding out the mix. "These days," Berkley says, "Chelsea queens are such spoiled brats, you can barely get them to go anywhere that's not on Eighth Avenue between 14th and 23rd."

Although he says he loves Chelsea people, this is usually an afterthought pegged to a bitching session. "The Chelsea boys don't know what to think of the younger kids that are popping up," he says. "When they come to my Spa party, they ask, 'Why are there so many straight people here? Why are there so many *girls*?' What are they so afraid of? It's like they're so ghettoized they've forgotten the *point*"—the point being to merge with the mainstream. "The kids that are 25 don't care," he adds. "They *like* having straight people around. They know the new fag hag is a straight man."

SCRATCH A GAY PARTY PROMOTER AND MORE OFTEN than not you'll find a fledgling political activist; Berkley's no exception. Especially when it comes to Mayor Giuliani's relentless war on the city's nightclubs: "We're living in Nazi Germany done by Disney right now." He's told Gatien that he'd be willing to do events at the Limelight free, because "if that club stays open one day longer than Giuliani's term, we've won." Over the years, Berkley's served on his community board, coordinated Heritage of Pride's nineteenth and twentieth anniversaries, and donated hundreds of thousands of dollars to gay charities. Even *HX* was conceived as a political statement: "I used to sit in on ACT-UP's fund-raising meetings every weekend; that's where I met Matthew Bank. It was 1990, and at the time, *Outweek* was more or less the only gay publication—Matthew and I used to call it *The New York Native Medical Journal,* because every week, it was all about dying. There was nothing about what else was going on in the city. That's how we came up with the idea for *HX,* as an alternative to that."

Of course, *HX* does draw criticism for its heavy focus on party culture: "The other day, a guy called me and asked, 'Why do you only put buff, beautiful men on the cover? What about the rest of us?' " With an exasperated snort, Berkley snaps, "I told him, 'Well, if I put fat, ugly pigs like myself on the cover, who the hell would read it?' " Shrugging, he notes, "You know, people think that's an evil sentiment. But I don't think I'm any more evil than the world at large."

BERKLEY IS BROODING IN A BOOTH AT B BAR'S TUESday-night party "Beige"—a booth that, brooding aside, is also occupied by the likes of Calvin Klein, Christopher Makos, and PETA's campaign director, Dan Mathews. They're finishing dinner; Klein and Makos are both *exhausted*—Klein from moving out of his apartment at the Mercer Hotel, Makos from his extensive book tour in Europe. "Calvin and I have been friends for a long time," Berkley says. "You know, we're both middle-class, self-invented men from the Bronx . . . "

He is brooding because he's just been fired by the Roxy. Asked why, Berkley *(continued on page 97)*

Photographs: clockwise from left, Jay Gullixson; Neal Peters Collection (2).

I Want My Gay TV

PRIME TIME IS FULL OF DYKES AND QUEENS, BUT THAT DOESN'T MEAN WE'RE REALLY SEEING GAY LIFE. THE JOKES MAY BE EDGY, BUT IT'S STILL TELEVISION.

BY DANIEL MENDELSOHN

THE REALLY SIGNIFICANT THING ABOUT ALL THE recent groundbreaking gay moments in TV—well, significant to me—is that I and so many of my gay friends managed to miss them.

It's not that we wanted to. Like 40 million Americans, I like to watch *Dawson's Creek* every now and then, but I somehow missed the first prime-time boy-boy romantic teen kiss. I'm addicted to *ER,* but I wasn't home last week when the cantankerous chief, Kerry Weaver, ended up in bed with another woman. I kinda love *Buffy* but haven't gotten around to checking it out this season, despite the lesbo subplot involving Willow.

Times have clearly changed. Twenty years ago, when television was just starting to pry open the closet door, my gay friends and I would have made the time to watch anything that promised a gay sensibility, gay subplots, gay characters. That's how hungry we were to see ourselves reflected in the great cultural mirror—network TV—to feel that media validation, to feel that we were visible.

That hunger, back in the early eighties, overwhelmed all other considerations—taste being not the least of them. With equal and indiscriminate fascination and a strangled kind of pride, we watched everything from the champagne-soaked caresses of Sebastian and Charles on PBS's *Brideshead Revisited* to Steven Carrington's tearful farewell to his ephebic boyfriend Luke on ABC's *Dynasty.* (This was after the Moldavian royal-wedding fiasco. Don't ask.) That was in 1981. Twenty years later, there are so many gay films (to say nothing of gay film festivals), gay books, gay plays, gay TV characters and subplots, and now gay TV shows, that you wouldn't be able to keep up with them if you wanted to.

The question is, would you want to?

Particularly this past season, during which NBC's prime-time hit *Will & Grace* won an Emmy for Best Comedy and two acting awards as well, and Showtime's pec-happy gay soap *Queer as Folk* has hogged headlines since well before its first provocative voice-over ("It's all about sex") made its way through the ether, much has been made of what *Entertainment Weekly* calls "the gay TV revolution." But just how much of a revolution is it, really?

Comedy first. Yes, *Will & Grace* waltzed off with the Best Comedy Emmy last year, but it was the show's supporting actors who won the awards. As well they should have: The Jack and Karen characters are outrageously funny—*outrageous* being the operative word here. (She may be female and married, but the Karen character is, essentially, a drag queen.) But however groundbreakingly outré and camp and gay their personae and their jokes, these characters fit quite snugly into an age-old dramatic and television pattern in which the wisecracking second bananas are allowed—encouraged—to be as campy and vicious as they like.

Gay pride Left, *Will & Grace's* Debra Messing and Sean Hayes; below, Hal Sparks, Gale Harold, and Randy Harrison from *Queer as Folk.*

→ Cardholding members of Kurfew, "America's largest party for young, gay people," at the Tunnel: 27,000

→ Number of domestic partnerships filed in New York since 1993: 13,656

→ Number of couples from New York State who have gone to Vermont to get civil unions: 170

They're the repositories of all kinds of audience energies, from the petty desire to see one's own secret meanness reflected onscreen to the more obscure but equally urgent desire to examine something "exotic" (and, perhaps, unwholesome) from a safe distance.

Remember *Lost in Space*? Even back then, when you were 6 or 7, you somehow knew that the evil, overeducated Dr. Smith, with his *faux*-British manners and delicacy of constitution and sensibility, was a crypto-pedophile, chasing after poor Will Robinson while directing witticisms barbed with erotic intensity at Judy's fiancé, the hunky Don. Dr. Smith was reincarnated into a thousand other gay or crypto-gay characters, from pretty much all of Samantha's relatives on *Bewitched* to the sex-hungry yenta Rhoda Morgenstern on *The Mary Tyler Moore Show* to good ol' Alice on *The Brady Bunch.*

Regina Shavers
Age: 59
Occupation: Director of Griot Circle, a gay-lesbian senior center
Place of birth: Brooklyn
Current address: Brooklyn
The best thing about being gay: "Being on the vanguard of social change."
The worst: "Being hated by people who don't even know me."
Out since: 1985

Like real jesters, these gay TV jesters are given license to violate convention precisely so that the main characters' conventionality—their essential straightness—can be left intact. The gayer Jack is, the straighter Will's allowed to be. And let there be no doubt: Will *is* straight—and not merely because the only "partner" Will ever seems to sleep with is Grace. Whatever its claims to being a "gay" show, *Will & Grace* follows yet another ancient comedic formula, one that's worked for long-running shows as diverse as *Get Smart, Moonlighting, Remington Steele,* etc. Shows, that is, in which an attractive boy-girl pair are clearly "right" for one another but kept from hooking up. That dramatic tension is what fuels the show. I have a lot of close girlfriends, but I don't have erotic dreams about them; Will does about Grace in the opening of one episode. For all its gay jokes and gay characters, *Will & Grace* gives us yet again a couple of attractive singles who just haven't figured out that, gosh darn it, each is the ideal mate for the other.

THERE ARE PRACTICALLY NO GIRLS AT ALL IN THIS season's big gay drama, *Queer as Folk*—it's not clear precisely what species, let alone what sex, Sharon Gless's character is supposed to belong to—but it too is not notably breaking ground, since it wobbles between television's two oldest functions: education and titillation. It is all about sex—and not much else: Its "frank" depiction of gay men doing it has been the subject of endless articles, interviews, reviews, think pieces. And yet for all that it shows you pictures of things you've never seen pictured before on TV, *Queer as Folk* reminds me of nothing so much as a *National Geographic* special—or perhaps one of those Mutual of Omaha *Wild Kingdom* shows. ("I'll go straighten the tent while Jim observes how the male mounts from the rear . . .")

It's funny to think of *Queer as Folk* as educational, but that's what it is and what it's meant as. Unfortunately, it's so smug about what it's doing for American culture that it seems to have completely forgotten about the other bits and pieces that go into successful television drama—stuff like plot and motivation and believable characters. In one early episode, the horrible sex-god protagonist explains to his latest conquest, an angelic-looking 15-year-old virgin so clueless that he makes Joan of Arc look like Robin Byrd, what "rimming" is (as if this were somehow exclusively gay). As I watched, I had a sudden, horribly clear vision of my parents' friends Mimi and Bernie sitting with a legal pad somewhere on Long Island and dutifully taking notes so that they could talk to me on a more equal footing next Passover.

Kevin Williamson, the gay writer of *Scream,* recently complained—at least I hope he was complaining—that "all gay movies are about being gay," by which I take him to mean that they're about gay people doing specifically gay stuff (as opposed, say, to worrying about promotions or having arguments with their friends about the Florida recount). That's true about *Queer as Folk* to the millionth power. It's a show in which the characters have no character precisely because all they do is have sex or think and talk about having sex with other men, which is, in most cases, what "being gay" boils down to once you strip away the other 90 percent of waking life. When you think about it, the only breakthrough in the big new breakthrough shows is to depict gay people doing what is, curiously enough, never thought to be soul- or character-defining in the case of straight people: having sex. But then a series about gay people that showed their jobs and mortgages and kids and cranky parents and failed aspirations or relationships as well as wild successes, wouldn't be all that sexy.

That show would, in fact, be *Normal, Ohio.* And if *Normal, Ohio,* a gay show with a really revolutionary agenda, was cancelled, it may be because nobody really wanted to watch a sitcom in which the gay people are pretty much indistinguishable from their neighbors—in which the momentous business of "being gay" is secondary. (Did anyone watch *Ellen* after Ellen came out?) The wild success of *Will & Grace* and *Queer as Folk* could mean that millions of Americans are ready to watch gay people on TV. The fact that they so easily trounced the competition suggests, on the other hand, that millions of Americans still tolerate gays on TV as long as they're obediently outrageous, adorable, or exotic—as long as they are more queer, that is, than folk. ■

Photograph by Jay Gullixson.

Power Outage

A COUPLE OF DECADES AGO, GAY POWER WAS A POLITICAL SLOGAN AND A DREAM. NOW IT'S BECOME ONE OF THE CENTRAL THREADS OF THE CITY'S FABRIC.

BY MICHELANGELO SIGNORILE

In *Angels in America,* playwright Tony Kushner served up a telling portrayal of the legendary and ruthless New York lawyer Roy Cohn, chief counsel to the late Sen. Joe McCarthy during his anticommunist and antigay purges of the fifties. Cohn was intoxicated by his own raw power—by his ability to pick up the phone and get people like Nancy Reagan or Donald Trump to move mountains for him. In the play, Cohn, dying of AIDS in 1986, explains his refusal to admit to others—or even to himself—that he is gay. "Homosexuals are men who know nobody and who nobody knows," he notes, bitterly.

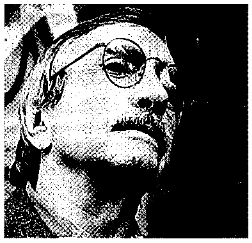
While Kushner wrote these words largely to reflect Cohn's self-loathing, they also reflected, at the time, a larger truth. Prior to the nineties, the number of openly gay New Yorkers in positions of power was almost nil. Certainly, there have long been people in fashion, the arts, and literature known to be homosexual, and they have exerted unquestionable cultural impact. But that's different from raw power, at least in Cohn's understanding of the word. Sixteen years ago, there were no openly gay politicians in New York. No open gays on Wall Street. No openly gay advertising executives. No openly gay editors-in-chief. Today, openly gay men and women are prominent in the upper echelons of every profession in the city, helping to run the world's nerve center.

As a voting bloc, with neighborhoods that stretch across Manhattan and into the outer boroughs, gays are also a group that politicians, from Rudy Giuliani to Mark Green to Hillary Clinton to George Pataki, now court both for votes and for money.

How did gays and lesbians accrue so much power in so short a time? Unlike many other minority groups, gays have never been absent from the city's hierarchy. They simply have been hidden. Thus, theirs has been less a movement about getting people into positions of power as it has been about allowing people already in power to come out of the closet, paving the way for those in the next generation to advance while being out themselves.

On the following pages, *New York*'s editors present 101 such New Yorkers, all of them openly gay. And though the closet clearly remains an issue in fields such as finance and sports, their difficulty in narrowing the list down that far is a sign of how far gays have come. But making the cut wasn't simply about having power in one professional sphere: They also factored in their impact on New York's gay community, and on the city at large. And if a few familiar names are conspicuously absent, it might be because they're still not out.

GAY POWER 101



▲ **Edward ALBEE** The Pulitzer Prize–winning playwright's *Who's Afraid of Virginia Woolf?* became an immediate classic, and is still considered one of the most chill-inducing renderings of a dysfunctional marriage around. Other hits include *The Zoo Story, The Death of Bessie Smith,* and *Three Tall Women.* His latest, *The Play About the Baby,* opened Off Broadway to mixed reviews.

Alan BALL The onetime playwright and successful screenwriter won the Oscar last year for *American Beauty.*

Deborah BATTS A federal District Court judge for the Southern District of New York, the Philadelphia-born African-American is the highest-ranking openly gay judge in the country.

Andrew BEAVER The former executive vice-president at Deutsch Advertising is now client-services director and managing partner at the New York office of TBWA/Chiat/Day, overseeing such mega-accounts as Kmart, Revlon, Circuit City, and Samsonite.

▲ **Sandra BERNHARD** The part-time novelist and cabaret performer (*I'm Still Here . . . Damn*

Photographs: from left, Klause Schonwiese/Corbis Outline, Stephen Danelian/Corbis Outline.

It!) and acerbic fashionista made her terrific debut in Scorsese's *King of Comedy,* following that up with a brilliant one-woman show, *Without You I'm Nothing,* and an entertaining feud with Madonna over Ingrid Casares. Recently put down roots in West Chelsea with her daughter.

Scott BESSENT A former top executive for George Soros, he now runs his own hedge fund, which with $1 billion in assets is among the largest in the world.

Roger BLACK As art director of the *Times* and *Rolling Stone,* Black secured his legacy as the world's most prolific and oft-imitated print-design guru. A pioneer in desktop publishing, he redesigned *Newsweek, Esquire,* and *Ad Age.* Now his Interactive Bureau design firm is just as influential online.

▲ **Ross BLECKNER** Artist who played a major role in the revival of American painting in the eighties. A 1995 Guggenheim retrospective of the work of this art-scene fixture, philanthropist, and relentless socialite helped cement his reputation as a world-class artist.

Stefania BORTOLAMI Seems like everyone struts around Chelsea in Prada or Jil Sander, but few can call them clients. Two years ago, Bortolami's wheeling and dealing caught the attention of superdealer Larry Gagosian, who snatched her up for himself. Now, as gallery director, she represents such artists as Jeff Koons and Damien Hirst.

Laura BROWN Recently appointed president of Oxford University Press, the world's largest university press, after more than twenty years with the company. In the past two years, Oxford has nabbed two Pulitzers, for David M. Kennedy's *Freedom From Fear* and *Gotham: A History of New York City to 1898,* by Edwin G. Burrows and Mike Wallace.

Peter BROWN The international P.R. guru got his start managing the Beatles and opened his firm in 1983. Clients include Paine Webber, Ralph Lauren, Disney, Andrew Lloyd Webber, and the prince of Wales. His July 4 fireworks party is one of the highlights of the Hamptons social season.

Robby BROWNE Senior vice-president at Douglas Elliman and the top-producing broker there for nine out of twelve years, he's known for his very high-profile clients, including Whoopi Goldberg, Mariah Carey, and Ian Schrager.

Jonathan CAPEHART The former *Daily News* editorial writer won the Pulitzer for taking on the Harlem power Establishment to save the Apollo Theater. He's now national-affairs columnist at Bloomberg.

Donald CAPOCCIA A Republican real-estate developer with close ties to both Rudy and Pataki, he was one of the few openly gay people on George W. Bush's advisory transition team. Capoccia helped spur the Tompkins Square riots when he tried to evict squatters from his buildings. These days, he's building middle-income housing in Harlem.

Erich CONRAD The platinum-tressed nightlife impresario threw his first party for Andy Warhol and has been going strong since. "Beige," his Tuesday-night B-Bar shindig, is the salon of choice for Manhattan's gay A-list. This month, he's taking over as social director of Eric Goode's Chelsea Park.

▲ **Michael CUNNINGHAM** Among the most celebrated writers to emerge in the past decade; his fourth novel, *The Hours,* won both the 1999 Pulitzer Prize for Fiction and the PEN/Faulkner Award. A film based on the novel is now in production, with Meryl Streep and Nicole Kidman.

▲ **Lea DELARIA** The popular comedian is currently doing double drag duty as Eddie and Dr. Scott in *The Rocky Horror Show,* having wowed both critics and audiences with her bravura performance in Broadway's *On the Town.* Next up: Showtime's *Further Tales of the City,* WB's cartoon *The Oblongs,* and a jazz album, *Play It Cool,* arriving in May.

Dennis DELEON The city's former human-rights commissioner is now president of the Latino Commission on AIDS and a staunch, often lonely advocate on behalf of AIDS spending and prevention in the city's hard-hit black and Latino communities.

Bill DOBBS The contrarian attorney and media hound doggedly manages to push his way into every story about gay rights, usually with an angle that enrages other gay advocates and brings attention to his pet causes. Recently led Jimmy Breslin and his wife, Councilwoman Ronnie Eldridge, on a tour of sex clubs in Queens.

Sean DRISCOLL The head of Glorious Food still runs the preeminent caterer in town, dishing up cuisine for the city's most important benefits and galas.

Martin DUBERMAN The most esteemed historian of gay life in America. An award-winning author, with more than eighteen books to his credit, he founded CUNY's Center for Lesbian and Gay Studies and teaches history at the graduate school.

Ramon ESCOBAR As executive producer at MSNBC, he's one of the highest-ranking gay TV-news executives in the country, in charge of almost all breaking-news and hard-news programming at the growing 24-hour news network.

▲ **Rupert EVERETT** The English actor, sometime author, and Versace model started out as an indie dreamboat in *Another Country* before going on to become Hollywood's favorite gay boy in *My Best Friend's Wedding* and *The Next Best Thing.* Next up: the lead in *The Importance of Being Earnest.*

▲ **Patricia FIELD** The legendary downtown retailer and Emmy-nominated costume designer (for *Sex and the City* and *Spin City*) continues to be a fashion-world trailblazer, lighting up staid fashion shows with neon-red hair and matching attitude.

Ed FILIPOWSKI Took over the fashion-P.R. powerhouse KCD (together with co-owner Julie Mannion) in 1991 and assumed one of the most powerful positions

Photographs: clockwise from left, Walter Weissman/Globe Photos, Sophie Bassouls/Corbis Sygma, Roger Harvey/Globe Photos, Gregory Pace/Corbis Sygma (2).

in fashion. He controls access to such top designers as Gucci, Versace, and Yves Saint Laurent and the seats to the world's top runway shows, from Helmut Lang to Marc Jacobs.

Matt FOREMAN *Heads* up the largest state political lobby, Empire State Pride Agenda, and finally got the state hate-crimes bill passed last year. A thoughtful, shoot-from-the-hip strategist, Foreman played a key role in Hillary Clinton's campaign and exerts considerable influence on city politics.

Barbara GAINES The recently promoted executive producer of *The Late Show With David Letterman* has survived twenty years with the late-night comic, and just won an Emmy to show for it.

GAY POLITICOS These Democrats brought gay power out of the closet and into elective office in the nineties: **Deborah Glick**, State Assembly (Manhattan); ▲ **Tom DUANE**, State Senate (Manhattan); **Margarita Lopez**, City Council (Lower East Side); **Phil Reed**, City Council (Upper West Side); **Christine Quinn**, City Council (Chelsea).

Ethan GETO Canny behind-the-scenes operator active in local and gay politics, he managed Bob Abrams's Senate campaign. Now a partner in the high-powered P.R. firm Geto & de Milly, he represents Broadway theater owners and the American Cancer Society, among others.

Emily GISKE A prominent Albany lobbyist and a vice-chair of the state Democratic Party, she's been a behind-the-scenes fixture (and fixer) in New York politics for twenty years, close to some of the state's top political players. She has both Schumer and Hillary on her speed dial.

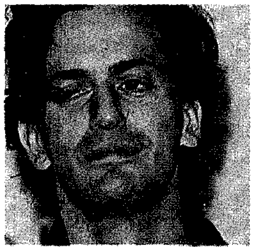
Brian GRAYDON The 37-year-old president of programming for MTV splits his time between L.A. and New York, and develops all content for the music channel and launched the smash *South Park.*

E. Lynn HARRIS The popular author's most recent book, *Not a Day Goes By,* made its debut at No. 1 on the *Publishers Weekly* list, and he just sold two new books to Hollywood for a high six-figure payout.

Ashton HAWKINS The impeccably connected recently retired general counsel and executive vice-president of the Metropolitan Museum of Art was a founding board member of the World Monuments Fund. A close friend of Jackie Onassis's, he's a long-time society fixture who rarely steps out without an entourage.

Fred HOCHBERG The son of tchotchkes queen Lillian Vernon was co-chair of the Human Rights Campaign and a big Democratic donor. In 1998, he was appointed by President Clinton to the No. 2 slot at the Small Business Administration (with a little push from then Sen. Al D'Amato).

Roni HORN Sculptor and photographer who ranks among such minimalist masters as Dan Flavin, Donald Judd, and Carl Andre.



▲ **Marc JACOBS** Girls love Marc Jacobs, say the ads, but so do boys, especially now that he's opened a West Village men's store. Jacobs, one of fashion's most street-savvy designers, splits his time between New York and Paris, where he designs the red-hot Vuitton line.

Jasper JOHNS A modern-art pioneer who hit the bull's-eye with his images of targets and flags in the fifties and sixties, he's widely regarded as one of the greatest living American artists. MOMA gave him a major show in 1996, and his works have become American icons.

▲ **Philip JOHNSON** At 95, he's the twentieth century's most revered architect, responsible for the Seagram Building, the AT&T Building, the Glass House, New York State Theater, the New York State Pavilion at the World's Fair, and countless other gems and, less memorably, for the Trump International Hotel & Tower.

Ronald JOHNSON An adviser on health issues to mayors Giuliani and Dinkins, he's now a top honcho at Gay Men's Health Crisis, helping to shore up the beleaguered AIDS-service organization, still the world's largest.

Marcy KAHN A lawyer long active in gay causes, she was appointed by Governor Cuomo to the State Supreme Court in 1994, making her the first openly gay person to sit on the state bench.

CHERRY ON TOP

"WHEN I THINK ABOUT IT, I'VE HAD SOME SWELL leading ladies," says actress **Cherry JONES.** Diane Lane fell for her in *Twelfth Night;* she had a "nice little seduction scene" with Hope Davis in Anne-Marie MacDonald's *Goodnight Desdemona, Good Morning Juliet;* and, most recently, she was the love of Brooke Shields's life in the Lifetime film *What Makes a Family,* based on a true-life custody battle. "This film is the most important thing I've ever done," says Jones. "It was just such a pleasure to get to portray what felt like a true lesbian experience."

As a child in Paris, Tennessee, Jones dreamed of working in New York: "I used to play in the woods and pretend the rocks were the towers of Manhattan." Though her stage career has won her an impassioned following, film roles have rarely made the most of her mix of radiant intelligence and vibrant sexuality. *Cradle Will Rock,* in which she played theater legend Hallie Flanagan, was a delightful exception: "I walked into a room of journalists and they asked how this was going to change my career, and I said as a middle-aged lesbian in the film world I didn't think a flood of offers was going to be a problem. After a pause, a journalist stood up and said, 'Do you know how unique you are? We've never heard an actress call herself a lesbian *or* middle-aged.' " Says Jones: "I came out of the womb a happy gay person. I never felt I had to hide."

HELEN EISENBACH

Photographs: from left, Walter Weissman/Globe Photos, George Lange/Corbis Outline, Evan Agostini/Liaison, Chris Buck/Corbis Outline.

▲ **Chip KIDD** Knopf's legendary book-cover designer single-handedly revolutionized the form, making even insufferable tomes seem enticing. He recently sold his first novel, *The Cheese Monkey*, to Scribner for six figures.

Andrew KIRTZMAN The veteran NY1 reporter is one of the most astute pundits on television, and his recent Rudy bio made front-page news.

Howard KOEPPEL A close Giuliani pal and one of the mayor's top fund-raisers, he owns a slew of car dealerships in Queens. His friendship with the mayor landed his lover a job in Giuliani's Department of Cultural Affairs. But with the mayor not long for City Hall, he's now cozying up to Mark Green.

▲ **Michael KORS** He's the darling of Seventh Avenue and fave designer of the Upper East Side set, who swear by his luxurious, casual-chic sportswear (for both his signature and Celine), famously modeled by Rene Russo in *The Thomas Crown Affair*. In 1999 he won the CFDA Designer of the Year award.

Larry KRAMER Hasn't written a play in years, or led an ACT-UP demonstration since last century, but the acclaimed author and prickly conscience of the gay-rights movement can still pick up the phone and lecture Tom Brokaw or Leslie Stahl on their gay and AIDS coverage. Everyone takes his call.

David KUHN Tina Brown's deputy at *The New Yorker* and *Talk*, Kuhn was the first person Steve Brill turned to when he launched *Contentville*, and when he decided to kick himself upstairs at *Brill's Content*. As editor-in-chief, Kuhn has softened *Content's* media-scold persona and steadily broadened its reach.

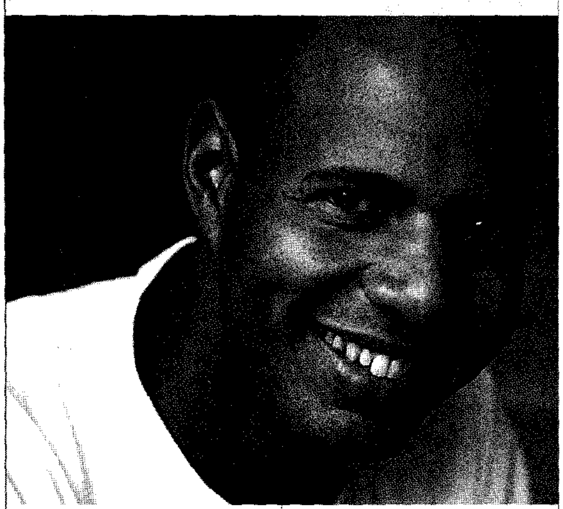
David LACHAPELLE Leading photographer whose hyper, digitally manipulated pop style has attracted a cult following and brought him work at *Vanity Fair* and other top magazines. Part of the East Village underground, he is often seen around town with such carnivalesque nightclub fixtures as Amanda Lepore.

▼ **Nathan LANE** Jumped from being Broadway's best-kept secret to a household name as Robin Williams's live-in lover in Mike Nichols's 1996 hit *The Birdcage*. Though his TV series, *Encore! Encore!*, flopped, Lane had huge success once again with *Guys and Dolls* and *A Funny Thing Happened on the Way to the Forum*. Next up: the much-anticipated *The Producers*, with Matthew Broderick.

GOOD VIBRATIONS

WHEN EMINEM PRODUCER DR. DRE WAS ASKED BY writer Kurt Loder last summer about his protégé's antigay lyrics, Dre responded by saying, "I don't really care about those kind of people." But the multi-platinum artists had just agreed to do the September cover of *Vibe* magazine, bringing them face-to-face with 33-year-old editor-in-chief **Emil WILBEKIN**, one of the most influential men in hip-hop—and one of "those kind of people."

"I said to the writer, 'I really need you to talk about his homophobic lyrics,' " says Wilbekin. "We need to deal with it, and *he* needs to deal with it." In the year and a half Wilbekin has been *Vibe's* editor, he has assigned stories on gay issues, included gay couples in social pieces, and built a bridge between hip-hop artists and their enormous but ignored gay fan base. (Last summer, he hosted a party where Lil' Kim became the first rap star to perform for an all-gay audience.) All within the pages of what is arguably the nexus for African-American culture. He's one of the few openly gay men in a culture that has been hostile to gays. "It's not my job to go up to every label and every rapper and tell them they are doing something wrong," Wilbekin says. "My job is to make sure that homosexuality is dealt with as fairly as anything else." CHRIS NUTTER



Helmut LANG Cutting-edge Viennese-born New York designer whose spare, modern collections have become an urban uniform of cool. Business was acquired for a hefty sum by Italian label Prada and is poised to be a fashion megabrand.

Arthur LAURENTS The playwright, screenwriter, and author of *Gypsy*, *West Side Story*, and *The Way We Were* just wrote a memoir documenting his 50 years in Hollywood and on Broadway.

Fran LEBOWITZ The Dorothy Parker of the Hudson Hotel set, Lebowitz is said to be nearing completion of her latest novel, a very belated follow-up to the still-trenchant *Social Studies* and *Metropolitan Life*.

Arthur LEVINE Editorial director of an eponymous imprint at Scholastic, he is the editor responsible for Harry Potter-mania on this side of the Atlantic. Apparently had a complete makeover—from hair to toe—when J. K. Rowling's series started to fly off the bookshelves and create a pop-cultural frenzy.

Patrick MCCARTHY The powerful chairman and editorial director of Fairchild Publications, he oversees *W*, *Women's Wear Daily*, *Jane*, and *Details*. His influence on the fashion world expanded even further after Condé Nast bought Fairchild last year.

Terrence MCNALLY Playwright and New York theater powerhouse whose *Love! Valour! Compassion!* snagged a Tony for Best Play. Other stage successes include *The Ritz*, *Lips Together*, and *Frankie and Johnny in the Clair de Lune*, which was made into a movie starring Al Pacino.

Photographs: clockwise from top, Marion Ettlinger/Corbis Outline, Imke Hass/Corbis Outline, Arnaldo Anaya-Lucca, Dale May/Corbis Outline, Frank W. Ockenfels 3/Corbis Outline.

Steven MEISEL *Vogue*'s in-house contract photographer, major contributor to the fashion-photography bibles, and the lensman behind fashion's leading ad campaigns. The guy responsible for Linda, Naomi, and Christy initiates and inspires new trends in fashion photography and is an anointer of new modeling talent.

Tobias MEYER Sotheby's worldwide head of contemporary art has broken record after record for postwar art and helped send prices for works by living artists skyrocketing.

Michael MUSTO Probably the main if not the *only* reason gay people still snatch up *The Village Voice*. For fifteen years, his wicked weekly column has been one of the guiltiest pleasures on the printed page.

Thomas O'BRIEN Interior designer famed for his warm modernist style, which is a hit with downtown and creative types. The former creative director of Polo Ralph Lauren opened his Aero Studios in 1992 and has since designed Giorgio Armani's New York penthouse and commercial spaces for Ralph Lauren and Donna Karan.

Patrick O'NEILL One half of the star advertising creative team that produced the first gay TV spot in 1998 (for Ikea), he's worked for more than 22 major ad firms, designing campaigns for Coca-Cola, Evian, and Volvo, among others. Now a managing partner and co-creative director at TBWA/Chiat/ Day's New York office.

Catherine OPIE When she was living in L.A., this photographer made us take a different look at its strip malls, freeways, and nouveaux riches mansions. Now the much sought-after camerawoman and Yale professor continues to create politically charged work that brings the city's underground to light.

Jim PEPPER The courtly southern-bred philanthropist directs millions to community-based gay organizations through the Stonewall Foundation, which he founded in 1990.

Robert RAUSCHENBERG The legendary artist's use of appropriated images and urban junk helped take art off the wall. Still prolific and continuously inventive after five decades. The Guggenheim had to devote both its uptown and its downtown locales to house his 1997 retrospective.

Terence RILEY Became director of MOMA's department of architecture and design in 1992, just one year after joining the venerable institution as curator. Still a practicing architect, the ever-busy Riley has built himself a solid and powerful place in the design world.

Larry RINDER Arrived from the Bay Area last spring to become curator of contemporary art at the Whitney Museum and chief curator for the still immensely influential Whitney Biennial in 2002.

Narciso RODRIGUEZ Immediately thrust on the social and fashion map when he designed the wedding dress for Carolyn Bessette Kennedy. Won over the fashion set with clean, sleek, glamorous collections and picked up a design director's job at LVMH brand Loewe along the way.

QUEEN OF THE BIZ

Christine VACHON MAY NOT HAVE INVENTED modern queer cinema, but the landscape would be pretty sparse without her. In the decade since she first helped put director Todd Haynes on the map with *Poison*, the 38-year-old auteur-producer has made a remarkable 28 films—a celluloid parade of sexual outlaws, from *I Shot Andy Warhol*, *Swoon*, and *Go Fish* to *Kids*, *Velvet Goldmine*, and *Boys Don't Cry*. This year, her company, Killer Films, has produced a mere seven new films, including a pitch-perfect satire of reality TV called *Series 7* and new works by Rose Troche, Todd Solondz, Tim Blake Nelson, and Bruce Wagner—as well as *One Hour Photo*, her "first film with a big movie star," Robin Williams.

The flip side of Vachon's formidable image is a warm, intensely supportive artist's advocate. A unique mix of blunt honesty and fierce devotion informs her company. At Killer, "we're competitive," she says, "but not with each other." These days, a deal with premiere TV producer John Wells helps speed the plow. "Straight men, God bless 'em, have opened doors for us," says Vachon. "The dirty little secret in the gay world is that gay men mash lesbians down all the fuckin' time. But I don't say, 'You're a discredit to your culture, you bad queen!' You just get on with it." HELEN EISENBACH

Adam R. ROSE President of Rose Associates, a real-estate-development-and-management firm that manages 14,000 residential units (of which it owns about a quarter) in New York City. Scion of one of the city's great real-estate families, he is also a major philanthropist.

Allen ROSKOFF Loud and sometimes abrasive, he's a veteran and effective City Hall adviser on gay issues and a top aide to mayoral front-runner Mark Green. Don't cross him: Everyone will know about it via the outgoing message on his home answering machine.

Scott RUDIN The most prolific, eclectic (and feared) producer in Hollywood is fast making his mark on Broadway as well. Though he has his own studio at Paramount, Rudin occasionally produces for Disney and other companies. Credits include *The Addams Family*, *The Truman Show*, and *In & Out*. Coming up: *Zoolander*, directed by Ben Stiller, and, onstage, *The Royal Tenenbaums*, directed by Wes Anderson.

Photgraphs: clockwise from top, Henry McGee/Globe Photos, Gerardo Somoza/Corbis Outline, Henry McGee/Globe Photos, Frank W. Ockenfels 3/Corbis Outline, Gerardo Sands/Corbis Outline.

Mark SCHOOFS After winning a Pulitzer for his groundbreaking reporting on AIDS in Africa for *The Village Voice,* he was quickly snapped up by the *Wall Street Journal.*

Walter SCHUBERT The first and only openly gay member of the New York Stock Exchange. Schubert's family has been on the exchange for generations, and he founded and runs Gay Financial Network.

Sam SHAHID Legendary art director and current creative director of *Interview,* responsible for the memorable sex-charged Calvin ad images in the eighties and that gay coffee-table essential, Abercrombie & Fitch's *Quarterly.* Makes or breaks many a model's career.

▲ **Ingrid SISCHY** As the editor of *ArtForum* in the eighties, she helped usher in a new generation of art-world stars like Julian Schnabel, Francisco Clemente, and Jeff Koons (who all remain close pals, of course). Now, as editor of *Interview,* she's cultivated a global network of rich, famous friends that (almost) rivals Warhol's. Who else could hook up Elton and Eminem?

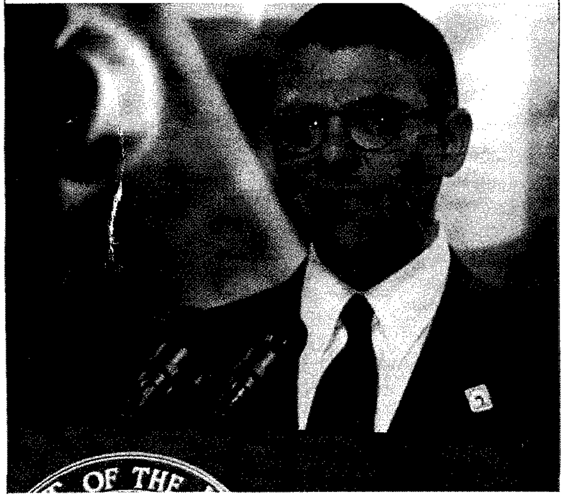
David SLOAN An ABC News heavyweight who started at the network over twenty years ago, he's now the executive producer of *20/20 Friday,* the network's flagship (and highest-rated) newsmagazine. The founder of *20/20 Downtown,* he was brought in at the request of Barbara Walters to give an edge to the Friday show.

Liz SMITH The 77-year-old Queen of Gossip and New York icon shows no signs of slowing down anytime soon. She's still clinking champagne flutes at A-list parties on both coasts and pumping out a daily dose of celebrity dish at the New York *Post* that's syndicated in nearly 70 nationwide newspapers. Last year, the jubilant Texan published *Natural Blonde,* her best-selling memoir. But don't call her gay. She's bi!

THE RAINMAKER

TEN YEARS AGO, THE SUCCESSFUL GAY POLITICAL activist owned a pair of good boots, knew how to use a bullhorn, had access to a copier, and cultivated a healthy sense of outrage. These days, the most important tool in the gay political arsenal is a checkbook. And **Jeff SOREF** is arguably the man most responsible for teaching gay men and lesbians how best to use it. For more than a decade, the former reporter and heir to a midwestern manufacturing fortune has helped raise millions for gay and AIDS-related causes and for the Democratic Party.

"If I have a legacy, it's changing the way the gay community thinks about money," Soref, 52, says. "I was able to mobilize a group to start writing much bigger checks." Consequently, GMHC's annual budget ballooned from $14 million to $25 million. And as co-chair of the Empire State Pride Agenda—the country's largest gay-and-lesbian state political-action committee—Soref, a skilled political infighter, reversed a long-standing ESPA policy against endorsements to get out the vote for Chuck Schumer. With the Democrats out of the White House, will anyone listen when Soref speaks? "Sometimes it's easier to deal with your opponents than your friends," he says. "You kind of know what to expect from your opponents." HENRY SCOTT



William SOFIELD An interiors architect with a strong modernist bent mixed with a craft tradition, Sofield has been in the international fashion and design limelight since he redesigned the New York and Beverly Hills Gucci stores, with Yves Saint Laurent makeover to follow. Also designed the interior of the SoHo Grand Hotel.

Andrew SOLOMON An impeccably connected writer who has written extensively on Russian art, euthanasia, foreign policy, and medical issues. Solomon's much-anticipated book on depression, *The Noonday Demon,* will be published this summer.

Stephen SONDHEIM Considered by many to be the finest living composer, the 70-year-old lyricist-composer had his breakthrough with the musical *Company.* Since then, he has added to his sterling résumé *Sunday in the Park With George* and *A Funny Thing Happened on the Way to the Forum,* not to mention the lyrics to *Gypsy* and *West Side Story.* In 1997, he received the National Medal of Arts Award from President Clinton.

Darren STAR The protégé of Aaron Spelling became a household name after creating *Beverly Hills 90210* and executive-producing *Melrose Place.* As executive producer of HBO's *Sex and the City,* he introduced the Cosmo to places like Dubuque. But his latest venture, *The $treet,* was canceled by Fox.

David STEWARD The Time Inc. golden boy helped build Martha Stewart's empire as COO of Living Omnimedia, then left to be CEO of *TV Guide* until its merger in 1999. He is now CEO of Earthnoise, a streaming-video company.

James A. STEWART A Pulitzer Prize–winning journalist and former page 1 editor of the *Wall Street Journal,* he wrote the best-selling *Den of Thieves* and *Blood Sport,* among other books. He now writes on business and politics for *The New Yorker.*

Catharine STIMPSON Among the leading luminaries of American academic life, she serves as dean of New York University's Graduate School of Arts & Science and is the former director of the MacArthur Fellows Program, which annually awards "Genius" grants worth $500,000 apiece.

Andy TOBIAS Recently elected to a second term as DNC treasurer after raising a record amount during last year's elections, the influential investor, best-selling author, and financial

Photographs: clockwise from top, AP/Wide World Photos, Tricia Meados/Globe Photos, Rob Klein, Gregory Pace/Corbis Sygma.

writer incessantly calls just about everyone else on this list and beyond, extracting money and cutting deals.

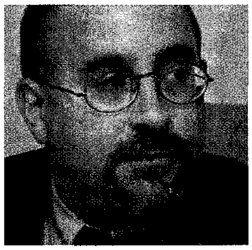
Henry VANAMERINGEN The largest single benefactor to such gay causes in the city as the Center and In the Life, this septuagenarian is heir to the International Fragrance Corporation, the De Beers of the perfume industry.

▼ **Junior VASQUEZ** Now entering his third decade behind the turntables, the legendary D.J. still reigns supreme on dance floors thanks to a Saturday-night party at Twilo that extends further and further into Sunday every year. A master mixer who's worked with everyone from Whitney Houston to Madonna, he just released a CD for Virgin.

Olive WATSON The IBM heiress sits on the board of the state's gay lobby, the Empire State Pride Agenda. A generous philanthropist who focuses on women's and gay issues, she's an avid pilot who flies her own plane. She and her partner have a 4-year-old son.

George C. WOLFE Head of the Public Theater, who made his mark with his plays *The Colored Museum* and *Jelly's Last Jam*, both about racism and black culture in America. He was inducted into the theatrical canon in 1996 when he won a Tony for *Bring In 'Da Noise, Bring In 'Da Funk.*

Evan WOLFSON The senior staff attorney at Lambda Legal Defense Fund, he's argued some of the major gay cases of the decade, including the battle for marriage rights and last year's Supreme Court challenge to the Boy Scouts. In June, *The National Law Journal* named him one of the 100 most influential lawyers in America.



Tony WRIGHT As chief strategy and planning officer for North America at Ogilvy & Mather Worldwide, he heads up all advertising, direct-marketing, and interactive at the mammoth communications conglomerate. Brought in such clients as BP Amoco, Goldman Sachs, and Motorola, and just launched the Blue card for American Express.

NO AMERICAN INSTITUTION HAS BEEN TRANSFORMED more dramatically by the gay revolution than the **New York Times.** Once, lesbian and gay employees cowered in the closet; the very word *gay* was prohibited, except in quotes. Things began to change in the early eighties, when Arthur Sulzberger Jr. promised staff members that sexual orientation would have no effect on their career at the *Times.* After he succeeded his father as publisher in 1992, the paper became one of the country's first to offer domestic-partnership benefits. Today, lesbians and gays are prominent throughout the *Times.* They include **Adam MOSS**, editor of *The New York Times Magazine*; political reporters **Adam Nagourney**, **Frank Bruni**, and **Richard Berke**; advertising columnist **Stuart Elliott**; theater critic **Ben Brantley**; real-estate reporter **David Dunlap**; classical-music critic **Anthony Tommasini**; architecture critic **Herbert Muschamp**; and film critic **Stephen Holden**. Picture editor **Margaret O'Connor** and page 1 picture editor **Philip Gefter** are openly gay, as are technology editor **Rich Meislin** and **Nancy Lee**, vice-president of business development for News Services. CHARLES KAISER

POWER COUPLES

Dr. Christopher BARLEY and Jonathan SHEFFER Sheffer, a composer and conductor, oversees (and helps bankroll) the well-regarded Eos orchestra. Barley, an internist, was one of Hillary's health-care advisers. The couple is active in state and local politics and helped raised wads of cash for both Hillary's campaign and the DNC.

Jonathan BURNHAM and Joe DOLCE Burnham is president and publisher of Talk Miramax Books, which recently snagged a series of high-profile authors: David Boies, Rudy Giuliani, Madeleine Albright, and Dr. Jerri Nielsen, whose South Pole memoir, *Icebound,* hit No. 1 on the *Times* nonfiction list. Dolce, the former *Details* editor and co-founder of *Fashion Wire Daily,* is now developing film and TV projects.

Kate CLINTON and Urvashi VAID A writer and renowned grass-roots organizer, Vaid ran the D.C.-based National Gay and Lesbian Task Force before taking a plum job at the Ford Foundation. Clinton, a comedian, now has a regular stint on CNN, taking jabs at politicians and infusing the depressed network with needed humor.

Ann GODOFF and Annik LA FARGE Random House president and editor-in-chief Godoff's successes include best-sellers like *Midnight in the Garden of Good and Evil, The God of Small Things,* and *White Teeth.* La Farge, the senior V.P. of Contentville.com, beat out four other e-publishers for rights to James Ellroy's *Widespread Panic,* and signed e-books by Ed McBain and Elmore Leonard.

Parker LADD and Arnold SCAASI The last of New York's couturiers, Scaasi famously dressed Barbara Bush and created the black-tulle-pants outfit Barbra Streisand tripped over when she accepted her Oscar in 1969. Ladd, his partner of three decades, is head of the Literacy Partners.

Matthew MARKS and Jack BANKOWSKY The Tina Brown and Harry Evans of the art world. Marks represents Nan Goldin, Ellsworth Kelly, Willem de Kooning, and Lucian Freud and owns the first and still most influential gallery to move to Chelsea. Bankowsky edits *ArtForum.*

Lily TOMLIN and Jane WAGNER The star of *9 to 5* and *The Incredible Shrinking Woman,* and one of America's most influential comics, Tomlin has inspired everyone from Kathy Najimy to Whoopi Goldberg. Her Broadway show turned movie *The Search for Intelligent Life in the Universe* was just updated for the millennium by Wagner, her partner and collaborator for 30 years.

▲ **Jann WENNER and Matt NYE** Wenner, the rock groupie turned power publisher, founded *Rolling Stone* in 1967, when he was just 20 years old, parlaying it into a top-notch media conglomerate that includes *Men's Journal* and *US Weekly.* Nye, a menswear designer, won the CFDA's Perry Ellis award for Best New Designer in 1999. ■

Photographs: clockwise from top, courtesy *The New York Times Magazine,* Marina Garnier, Joseph Cultice/Corbis Outline, AP/Wide World Photos.

Bedtime Story

THROWING CAUTION (AND CONDOM) TO THE WIND ONE NIGHT AFTER YEARS OF BY-THE-BOOK SAFE SEX, THE AUTHOR FACES DOWN HIS FEAR WITH THE HIV "MORNING AFTER" PILL. ALL 200 OF THEM. BY **GLENN GORDON**

JUST ONE MONTH AWAY FROM MY 30TH BIRTHDAY, after six years of dating men, I had unsafe sex for the first time. It happened with a man I'll never know, save for a few details. He was a blond tourist with a charmingly crooked smile, visiting from Fort Lauderdale. I met him at g, a bar in Chelsea, where we enjoyed a few martinis and some conversation. Eventually, we made our way to my apartment nearby and, soon after, to my bed. I fished a condom from a bedside drawer. My guest brushed it away and coaxed me to proceed. I indulged us both, and he left shortly after.

I came of age when AIDS was already in full swing; I was an expert on safe sex long before I was having any. Cautious by nature, and slightly uncomfortable about being gay, I followed the rules to the letter once I became sexually active.

Until that night. Even now, it's hard to come to terms with exactly why. I certainly didn't intend to hurt myself or anyone else. I didn't want to get infected. I wanted to have fun, to blow off steam, to have sex without fear or caution. I wanted, for just a moment, to free myself from the reality of a time that equates naked passion among gay men with death.

I slept soundly after the tourist kissed me good-bye. But the next day I was racked with anxiety and guilt about having possibly exposed myself to HIV. What did it matter that I had never done it before, if I had done myself in with one incautious slip? I called the GMHC hot line and nervously described the events of the previous night. The main reason I was calling was to find out about a medical intervention I had recently learned of, one that might prevent me from contracting the virus if indeed I had been exposed.

HIV post-exposure prophylaxis, or PEP—better known as the HIV morning-after pill, uses anti-HIV drugs to treat people who have had a high risk of exposure to the virus within the past 72 hours. It has been used principally for health-care professionals, police officers, and firefighters who accidentally come in contact with infected bodily fluids or, most commonly, are stuck by needles that have come in contact with infected blood. A well-regarded study found that a regimen of AZT reduces the risk of contracting HIV by about 80 percent after needle-stick accidents. While there's been very little data to support PEP's effectiveness for nonoccupational exposures, meaning through sex or drug use, doctors are encouraged. In 1997, the first PEP program for non-work-related exposures was established by the San Francisco Department of Public Health. Since then, more than 1,000 people have been prescribed PEP after unsafe sex, and none seroconverted within six months of the treatment. A much smaller pilot program for PEP was initiated in New York City by the Bentley-Salick Medical Practice in November 1999. By the end of the six-month trial, 28 people had gone through the regimen. Again, none had seroconverted.

Having received the approval of Beth Israel Medical Center's investigation-review board, the Bentley-Salick physicians plan to resume the New York PEP program as soon as funding is secured. Of course, a formalized PEP program for sexual and intravenous-drug exposures is controversial. Critics fear that widespread preventive HIV medication could create resistant strains of the virus, that it would subject a great number of people to unnecessary drugs (most people exposed to the virus will not contract it even without treatment), and that it would stretch already strained health-care budgets (the drugs can cost upwards of $1,300).

But the most pervasive concern is whether people (read: gay men) will act less responsibly if they think they can just take the HIV morning-after pill (in actuality, it's a month of more than 200 pills). Only time will tell, but I can attest that a month on the AIDS drugs is a far more chilling prospect than wearing a condom.

WHEN I CALLED THE PEP HOT LINE, A RECORDED MESSAGE informed me that the program had been discontinued. Fortunately, the announcement also included the number of two doctors I could call for more information. And just minutes after I left a message, Dr. Brian Saltzman, of Bentley-Salick, called me at home. He fired off a series of questions, establishing that I was within not only

→ Number of people enrolled in Center Kids, the Family Program of the Lesbian and Gay Center: 2,600

→ Number who have children: 2,000

→ Percentage of those kids who were adopted: 66% to 75%

PHOTOGRAPHED BY FRANK W. OCKENFELS 3

Percentage of Repro Lab sperm bank's customers who are lesbians: 40%

Average number of attendees at ACT UP New York meetings in 1990: 1,000

Number of people at a recent ACT UP New York meeting: 12

the acceptable 72-hour range but also the much-preferable 36-; that I had never had unprotected sex before; and that I was HIV-negative. Dr. Saltzman concluded that my partner sounded high-risk (since he'd encouraged unprotected sex with a stranger) and that I was a reasonable candidate for the drug therapy.

"Are there any drawbacks?" I asked. The side effects I was most likely to experience were stomach distress, numbness in my hands and feet, drowsiness, and weird and vivid dreams. In rare cases, however, the side effects could be life-threatening, and I was told to look out for a rash, which could indicate a serious drug reaction. Since I had been on the giving end only (rather than the receiving end), I ran a 3-in-10,000 risk of contracting HIV if my sexual partner was positive, the doctor told me. Had I been the passive participant, the risk would be far greater, as high as 3 in 1,000. (Oral sex is generally not considered risky enough for PEP.) If I embarked on this month of drugs, I could conceivably reduce my risk of developing the virus by approximately 80 percent, at least according to studies of occupational exposures. But, of course, if the Floridian was negative, there would be a zero chance of contracting HIV and I would be needlessly subjecting my body to powerful drugs with possibly serious side effects.

Ann Northrop and Andy Humm
Ages: 52; 47
Occupations: Co-hosts of Channel 35's *Gay USA*
Current addresses: Chelsea
Relationship status: Both single
The best thing about being gay: Ann—"Knowing that we're smarter and funnier."
The worst: Andy—"Feeling isolated, especially when you're a teenager."
Out since: 1976; 1970

One thing was certain: If I was going to do it, I needed to get started right away. And so my decision came down to this: If I became positive from this single experience, how could I ever forgive myself for passing up the only chance I had to prevent it?

Fifteen minutes later, I was picking up the medication Dr. Saltzman had called in to a nearby drugstore. To my relief, my health insurance covered the cost. "Is this your first time on this medication?" the pharmacist asked. I was aware that these were the same drugs someone with HIV might be prescribed and in the same dosages, but the question startled me. "Yes," I answered, self-consciously adding, "but I'm just taking it for a month."

There were three bottles of pills. I was to take one Epivir and one Zerit every twelve hours, plus three horse-pill-size Sustivas at bedtime. As soon as I got home, I collected the five pills in my hand and, one by one, swallowed my first dose.

The next day, I saw Dr. Saltzman at his office. He tested me for HIV, to be certain that I was indeed starting out uninfected. He also tested for a multitude of other STDs. When I got the all clear on these tests, I was relieved, not so much because I was healthy but because I hoped that the results confirmed that I was still a good person.

On the third night of the regimen, I decided to meet some old co-workers at a nearby pub. I took five pills before I left. When I arrived I limited myself to ginger ale, and at first, everything seemed to be going fine. But by the time my friends were ready for the next round, the room was spinning as if I'd had five martinis. I managed to say some quick good-byes and barely made it into the cab home. For the rest of the month, I didn't stay out past ten. The experience jarred me enough to make me want to share what was going on with my good friends, at least the gay ones. As I made my one-on-one confessions, some of my friends reacted with their own precarious tales; all offered support. However, the one I was most hesitant to tell—I'll call him Bill—was the friend I needed the most: the one who is HIV-positive.

I felt guilty. I had done the same thing he did to get himself in his predicament, but through a quirk of timing had a chance to escape his fate. It was not his support I was looking for as much as his experience. I needed to discuss what the drugs were doing to my body, and how they were making me feel. He warned me about the diarrhea, which on a number of occasions caused me to leave work in the middle of the day. And I spent one miserable night vomiting (and cursing myself). But this was just one horrible night of sickness during a mostly tolerable month of medication.

More disturbing than these physical side effects were the dreams. At first, they were mostly strange and unpleasant nightmares about work. But days before the end of my regimen, I dreamed about my mother, who died when I was 16 after suffering from a painful and aggressive cancer. In the dream, I sat beside her while she talked on the phone. I was physically an adult, but with the feelings of a child, and I desperately wanted her to hang up and talk to me. I could feel how fragile her life was, how soon we'd be apart. But she casually chatted the time away, giggling, talking about nothing of importance. I just sat there. And then she was gone.

The next day, I couldn't focus on anything but the pain this dream had awakened. When had I learned to be such a good boy, to sit quietly and not even speak of my desires, let alone act on them? When my mother told me at the kitchen table that she was dying? When I told myself, sitting alone at night in my family's living room, that I loved men?

On the morning of August 19, I took my last three pills, and that evening, I celebrated my 30th birthday with my friends and family. Six months later, I would test negative for HIV. It was, of course, my wish before I blew out the candles on my cake. As the guests applauded, Bill held me tight in his arms and whispered, "Now you're all grown up." ■

Photograph by Jay Gullixson.

Inside Out

THE CLOSET HAS FINALLY OUTLIVED ITS USEFULNESS. SO WHY DO GAY CELEBRITIES INSIST ON STAYING IN? AND WHY DO JOURNALISTS GUARD THE DOOR?

BY MAER ROSHAN

WHEN I WAS 12 AND GROWING UP ON LONG ISLAND, A relative gave me an anthology of the best plays of the sixties, which included Mart Crowley's classic *The Boys in the Band.* It was, even then, a dated work, but as a yeshiva student in Nassau County, how was I to know? Over the years, I read it again and again, looking for clues to my future, and I came away each time with a sinking feeling about the fate to which I seemed consigned. Those sad, witty men with their one-liners and piles of cashmere sweaters—these were not the people I wanted to be. They were powerless, marginal, and ultimately expendable. No one would remember them.

But in New York, as I learned when I settled here in college, the gay world was anything but marginal. Even then, the city's infrastructure was full of powerful gays and lesbians—bankers and lawyers and architects and actors. Everyone knew who was and who wasn't. But given the stigma attached to homosexuality, it was a subject deemed unfit for public consumption. Everyone adhered to an unspoken covenant: As long as gay people didn't make too much noise, straight people would look the other way. Sexual orientation was a subject of frequent gossip, but never of journalism.

It wasn't until the AIDS epidemic that this carefully structured agreement was abrogated—by gay people. In the eighties, as bodies piled up without anyone seeming to notice, a new generation of activists and writers like Michelangelo Signorile began pointing out the price of our enforced invisibility in capital letters in the gay press, as in FUCK YOU, DAVID GEFFEN. But righteous as the cause seemed to many, there was something gruesome about the spectacle of gay celebrities dragged kicking and screaming into the light. The press, for the most part, still observed the old bargain, even as gay life inched closer and closer to the mainstream.

ALL THIS WAS MUCH ON MY MIND LAST MONTH AS I began planning this issue. For gay people, the past decade has been one of unparalleled progress. So it seemed like an opportune moment to celebrate how much, and in what diverse ways, gays and lesbians have contributed to the city—a chance to display, in a major magazine, gay power without apology.

I wrote to 40 prominent gay New Yorkers—from Michael Kors to Edward Albee, Fran Lebowitz to Stephen Sondheim, Ingrid Sischy to Philip Johnson, and asked them to pose for our cover. Three weeks later, only seven had agreed. The responses were fascinating. One man had his secretary inform me he was going out of town for six months. Another, a well-known producer, begged off, explaining his mother might be upset. One wrote me a nice note saying he'd love to, but he was "overexposed." "What gave you the idea that I'm even *out*?" wailed a television personality who called me upon receipt of my letter. (I replied that the fact that I saw him kissing his shirtless

→ Wholesale price of one-month supply of Vedex (a new AIDS drug): $267

→ Number of New Yorkers living with HIV/AIDS, through March 2000: 45,853

David Binder
Occupation: Theater producer (*Hedwig, De La Guarda*)
Current address: Manhattan
Relationship status: Dating for more than two years
The best thing about being gay: "It's like having an all-access pass at the Garden: You become close to people from different races, incomes, and walks of life."
Out since: 1990

boyfriend in the middle of the Roxy led me to conclude he might be.) But the most honest response came from a well-known Wall Streeter, the sixth person to phone in his regrets one day. "Come on, kid," he said when I expressed my disappointment. "Don't take it personally. It's just *business*, you know?"

THERE ARE, OF COURSE, MANY PERFECTLY VALID reasons for not wanting to be on the cover of a magazine. But the hostility with which many greeted the invitation pointed to a more disturbing truth: Even as homophobia is in full retreat, gay public figures remain comfortably closeted—no longer as a matter of survival but now as a matter of commerce. People are entitled to present themselves as they wish, to maximize their market value; I suppose they're even entitled to lie. But as a journalist, I'm tired of being expected to collude in their deception.

Back in the fifties—when exposing people as homosexual would subject them not only to ostracism but also to violence and even jail—the gay cover-up made sense. But these are vastly different times. Most gay celebrities who now remain in the closet do so more as a matter of convenience than of survival.

The closet I remember was a dark, lonely place, but the one gay celebrities now occupy is of the giant, walk-in variety, with ample room for friends and lovers, acquaintances, even journalists—as long as we're discreet. These people enjoy all the benefits of an openly gay life—they go to discos and clubs, take their lovers to public events, contribute to gay charities. They demand complete discretion from the media while displaying none themselves—secure in the knowledge that the media will look the other way. And they are outraged if we don't.

The effect of all this is to reduce many gay celebrities to oddly neutered figures: Like Mart Crowley's boys, they seem to live not only without sex, but also without love. Unless, of course, they elect to marry a woman.

THE RECENT WEDDING OF Barry Diller and Diane Von Furstenberg epitomizes the media's convoluted approach to covering gay celebrities. I would not presume to speculate on their relationship, which is said to be a warm and genuine one. But it's also true that Diller did not live as a monk before his marriage at the age of 59—in fact, while Diller is often referred to as bisexual, he has lived most of his adult life as a more or less openly gay man. He has had both short-term boyfriends and long-term relationships (including one with a former editor-in-chief of *The Advocate*); he appears frequently at gay parties and gay benefits. His sexual orientation has even been referred to in print with regularity.

Still, because Diller had never actually sent out a *press release* acknowledging he was gay, journalists faced with the news of his wedding were in a quandary about how to report his apparent midlife transformation. In fact, in the reams of press devoted to the wedding, while most papers reported in detail the bride's romantic past, every trace of Diller's past was expunged. The *Times'* account of the "merger" coyly hinted at the groom's unconventional background. The story revealed that Diller was keeping his apartment and acknowledged that "after years of speculation about a relationship widely assumed to be platonic," many of the couple's "friends professed to be surprised" about the sudden union—tipping off their in-the-know readers, while leaving less sophisticated ones in the dark.

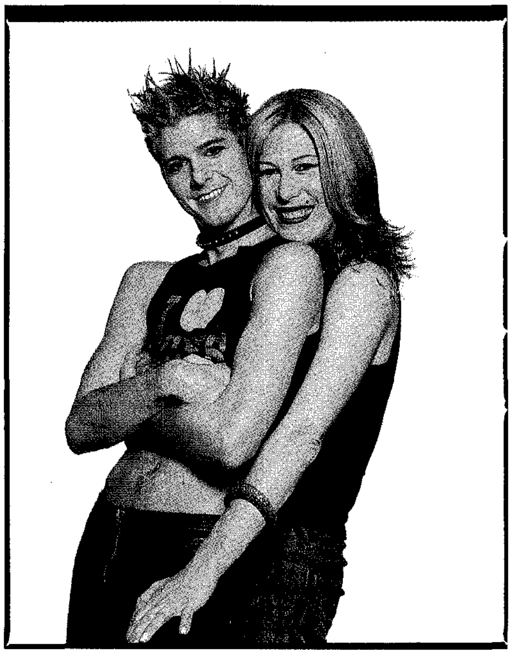
It was hard to tell what purpose all this winking, nervous dodging and weaving served. What would happen if someone dared to acknowledge the obvious? Would Diller lose friends? Would it hurt his business? Would it come as a shock to an unsuspecting aunt in Yonkers? Why does the press continue to play this game?

WHEN YOU ASK JOURNALISTS ABOUT THEIR UNcharacteristic restraint, they tend to toss out bromides about "people's right to privacy." But at a time when Monica's every morsel is recorded for public consumption and Meg Ryan's romance with Russell Crowe was tabloid fodder for weeks, it's a right that seems very selectively championed. Celebrities may resent journalistic intrusions into their personal lives, but they are quite comfortable using edited versions of those lives to boost their commercial value.

Take Rosie O'Donnell. The talk-show host regularly regales her viewers with personal tidbits about her children and her home—she once even installed a camera in her nursery—but she never mentions the woman who constantly appears at her side in public. That, of course, is her prerogative, but are the media really compelled to play along? When Jack Nicholson shows up at a Lakers game with a date, the columns report it the next day. But when O'Donnell's blonde friend accompanies her week after week to her box at WNBA games, she turns invisible. A couple of years ago, O'Donnell was sued for "galimony" by an alleged ex-girlfriend, an incident that was reported at length in the tabloids—and nowhere else.

Besides, it seems inconsistent to insist that journalists toe the line when O'Donnell so often waltzes across it. On her show, she and Ellen DeGeneres made headlines when they both giggled

Sammy Jo and Justin Bond, a.k.a. Kiki
Ages: 28; 32
Occupations: D.J.; Star of "Kiki and Herb"
Places of birth: Virginia; Maryland
Current address: East Village
Length of relationship: Four years
The best thing about being gay: Justin—"You can easily exceed other people's expectations of you."
The worst: Sammy Jo—"Other gays can be just as intolerant as straight people."
Out since: 1992; 1980



Photographs by Jay Gullixson.

about being "Lebanese." This year at the Tonys, she drew laughs when she referred to Nathan Lane as her "beard." A former student at UCLA remembers her as emcee of National Coming Out Day in the late eighties.

"There was a time when the closet was a necessary safe haven. But now it exists as an anachronistic monument to shame."

That's the funny thing about the modern closet: People move in and out at whim. Nathan Lane began backpedalling soon after he starred in *The Birdcage*, but came out again after the murder of Matthew Shepard. "It was like someone slapped me awake," he told *The Advocate*. "At this point it's selfish not to do what you can."

Even Sean Hayes, whose role as Jack on *Will & Grace* has made him a gay hero, is coy about his off-camera identity. He starred as a lovelorn gay guy in *Billy's Hollywood Screen Kiss* and posed for the cover of *Homo X-tra*—but ducks all questions about his sexual orientation. That is what's known—whatever his preference—as a tease.

MORE AND MORE, THE PROHIBITION AGAINST DIScussing the sexuality of gay celebrities is enforced by publicists hired to promote their careers—some of whom, not incidentally, are closeted gays themselves. Many media outlets—dependent on celebrities for ratings and circulation—accept these infringements on free expression as the cost of doing business. So reporters reluctantly sign contracts agreeing not to ask celebrities about their sexual orientation. Those who refuse are denied access or threatened with libel laws that even now equate calling someone gay with slandering him as an alcoholic or a thief. Rather than challenge an assumption that equates gay people with drunks, they implicitly endorse it. It's hard to see how gay people—even gay celebrities—benefit from that.

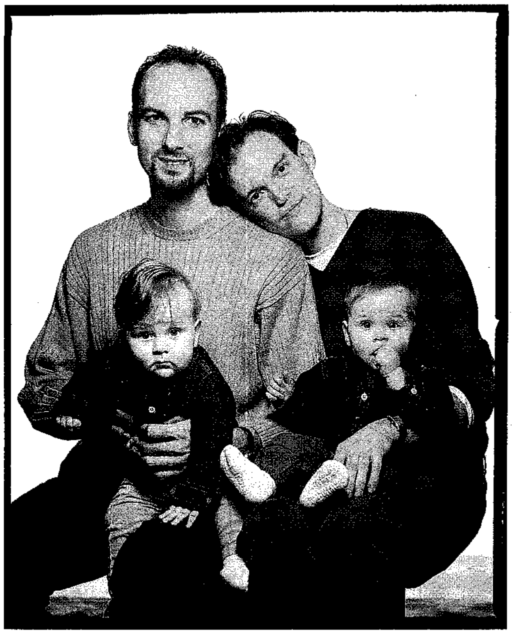
No one better illustrates this paradox than Kevin Spacey, whose sexual orientation has been a matter of public interest ever since *Esquire* slapped it on its cover. In a story published in October 1997, Tom Junod coyly addressed the rumors of Spacey's homosexuality, a "secret" the author claimed was old news even to his mother. Not surprisingly, the story ignited an immediate firestorm. Reporters bitterly denounced Junod for violating Spacey's privacy, and the actor's agent, Brian Gersh, vowed that none of his other clients would pose for *Esquire* again.

Before the *Esquire* article, Spacey was relatively unguarded about his sexual orientation—it takes a secure man, after all, to take his mother as his date to the Oscars. Afterward, however, he was transformed. He began being photographed with a series of attractive women, talking to *Playboy* about how the gay rumors had improved his sex life ("[Women] want to be the one to turn me around. I let them.") and generally proclaiming his heterosexuality to anyone who'd listen. His macho makeover culminated last spring with an appearance on *60 Minutes*. Responding to a question about the *Esquire* cover, Spacey insisted he wouldn't talk about his private life—then spent much of the rest of the interview reassuring America that he was 100 percent straight.

The tabloids, of course, took this as a Gary Hart–like challenge, and the *Star* responded soon after, publishing a cover photo of Spacey and a handsome man snuggling in a Los Angeles public park. Spacey assumed that as brazenly as he had dissembled, the press would not give him up. This time, it seemed, he was wrong. But was he? The same reporters who gleefully picked up Frank Gifford's famous indiscretion didn't touch *this Star* exclusive. Instead, they continue to devote column inches to his very public romance with Helen Hunt.

MAYBE IT'S TIME TO REEXAMINE THE RULES. THE continuing prohibition on discussing sexual orientation is based on a presumption that while people on the coasts are sophisticated enough to accept gay celebrities, the masses in between are too backward and too bigoted to be let in on the truth. It's a patronizing notion. If nothing else, the cultural changes of the past few years have proved that Americans are more tolerant than they're given credit for; *Will & Grace*, after all, is a hit not only in New York but also in Kansas.

There was a time when the closet was a necessary safe haven. But now, it exists as an anachronistic monument to shame. It's time for our public figures to stop hiding in there—and for journalists to stop helping them. To some this might seem like a radical idea; but is it really so radical for journalists to simply report the truth? ■



Roger Hockett and Patrick Boylan
Ages: 39; 38
Occupations: Pastry chef; liturgical-vestment designer
Current address: Park Slope
Length of relationship: Twelve years; parents of 9-month-old twins, Nora and Luke
The best thing about being gay: Patrick—"Bearing the title of Gay Dad."
The worst: Roger—"Momentary lapses of A-List Fabulousness envy."
Out since: 1985; 1982

DONNA KARAN
HELMUT LANG
MICHAEL KORS
BRUCE

FULL DRESS PARADE

Take cover: The fall 2001 collections were packed with a legion of looks that—while they may not have broken much new ground—will equip you for any field of battle, from the boardroom to the cocktail lounge. Plus, the season's hottest model and fifteen designer pieces that will update your uniform.

BY MARK HOLGATE

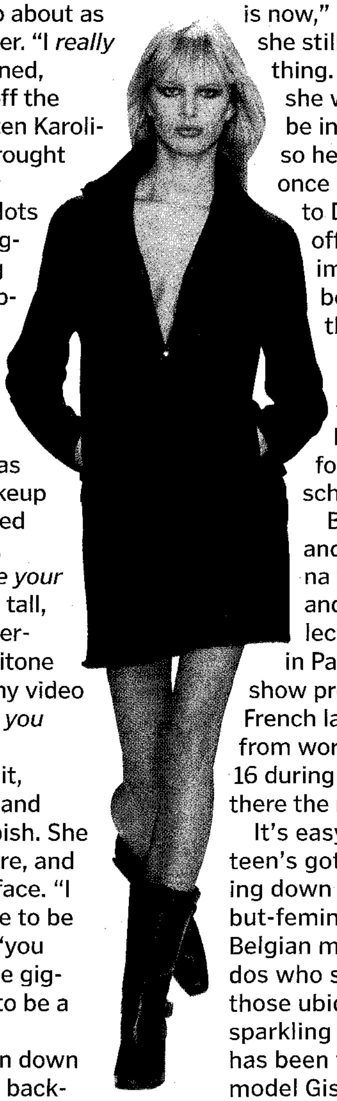
To understand New York's recently ended siege of fall 2001 runway shows, it would help if you were versed in the workings of the military mind. By the end of the week, the penchant for uniforms that turned up in just about every collection—belted greatcoats, fitted bomber jackets, and trench coats in shades of loden, olive, and khaki—began to make perfect sense: Designers seemed to be feeling embattled, unwilling to make decisive forward maneuvers for fear of losing the ground they'd already won. Right now, perhaps *entrenched* is the best word to describe American designers' state of mind. The military look certainly produced some perfectly wearable clothes. But only rarely did it make the heart beat faster, perhaps because it's one of those trends that march out when there's not much else on offer. • Now and then, the martial theme produced some real victors: **Katayone Adeli**'s lean pants bedecked with pockets and straps, worn with everything from delicate lace tops to leather jackets; Daryl Kerrigan's army-surplus jacket embellished with lace for her **Daryl K** collection; and the frock coats and battle jackets partnered with distressed, faded denims that **Marc Jacobs** did for the second season of his Marc line. But when the military look became too literal—as it sometimes did at young blood **Miguel Adrover**'s show, where he looked like he was

PHOTOGRAPHS BY firstVIEW.COM

RALPH LAUREN
OSCAR DE LA RENTA
KATAYONE ADELI
CAROLINA HERERRA
MARC JACOBS
CALVIN KLEIN
DARYL K

ASCENT OF A MO

There are different ways you know you've crossed the line between *model* and *star*. Karolina Kurkova, a leggy 16-year-old Czech, was chosen for the cover of February's *Vogue*. She is the new face of ad campaigns for Celine, Louis Vuitton, and Ferragamo. And she was the most talked-about figure on the New York runways during the fall collections. But Karolina also has that other, more elusive thing: a nascent cult. A small crowd of her acolytes was waiting outside for her after the Helmut Lang show on a dingy, West Chelsea block in the middle of Fashion Week. There was Victor, a pudgy Asian guy who had flown all the way from L.A. in hopes of getting her autograph. He came up about as high as her shoulder. "I *really like* her," he explained, proudly showing off the stack of eight-by-ten Karolina glossies he'd brought for her to sign.



And there were lots of Japanese photographers screaming her name and snapping her shoes (Marc Jacobs), her bag (Gucci), her coat (Balenciaga), and, above all, her face, even as she wiped her makeup off with what looked like a diaper wash. "*Karolina, what are your illusions?*" asked a tall, scruffy man in a German-accented baritone from behind his tiny video camera. "*What do you dream about?*"

In the center of it, Karolina mugged, and then looked sheepish. She mugged some more, and then covered her face. "I just want everyone to be happy," she said, "you know, all that." She giggled. "I just want to be a princess!"

And then she ran down the street into the backseat of her waiting Town Car and dug into a Louis Vuitton shopping bag filled with her favorite snacks: apple juice, a milky bar of white chocolate, and a couple of jars of baby food (Gerber, stage 3). "I'm used to it," she says of all the attention. "My father is a famous Czech basketball player. And anyway, it's not scary. They're all just so *nice*."

Karolina was discovered a year and a half ago by Alessandro Bazzoni, a DNA modeling scout who was searching for new faces in the Czech Republic. She had sent some photographs of herself to a local agency, and they caught Bazzoni's attention. "She was not what she is now," he says. "But she still had something. I just knew she was going to be in *Vogue*." And so he sent for her once he'd returned to DNA's Milan office. She was immediately booked to walk the runway for Gianfranco Ferre, and then went home to the Czech Republic for a few months to go back to school.

But the response was major, and before she knew it, Karolina was moving to New York, and flying to Paris for the collections. "We really wanted her in Paris last year," says fashion-show producer Alex de Betak. But French law prohibits girls under 16 from working as models. "She turned 16 during the shows, and she was out there the next day."

It's easy to see why this lanky teen's got the fashion world knocking down her door: She's a strong-but-feminine face in a sea of grumpy Belgian models with hacked-off hairdos who stomp down the runway and those ubiquitous tanned-and-sparkling Brazilian girls. Her timing has been fortuitous: Reigning supermodel Gisele Bundchen sat out Fashion Week this season and has been practically absent from *Vogue*'s pages over the past two months. Karolina, on the other hand, is everywhere.

"She has energy, personality, confidence . . . and an amazing body," said Michael Kors backstage before his show. "But she's a little quirky. She's not like a pinup from the fifties." "She's got classic sexiness, but she's also really modern," de Betak says. "She's on one hand a bombshell, but she's still edgy." And she's capable of transforming herself: On the runway she is all sophistication. Off it, she is all 16, coddling her sick shih tzu, Bella, and making funny faces at the camera.

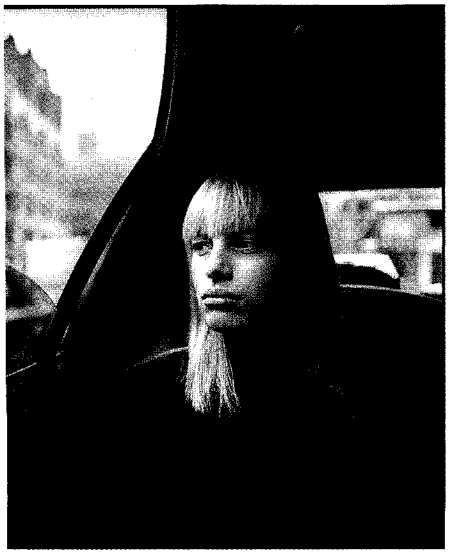
Not to mention that Karolina loves to

Photographed by Brain Finke.

DEL

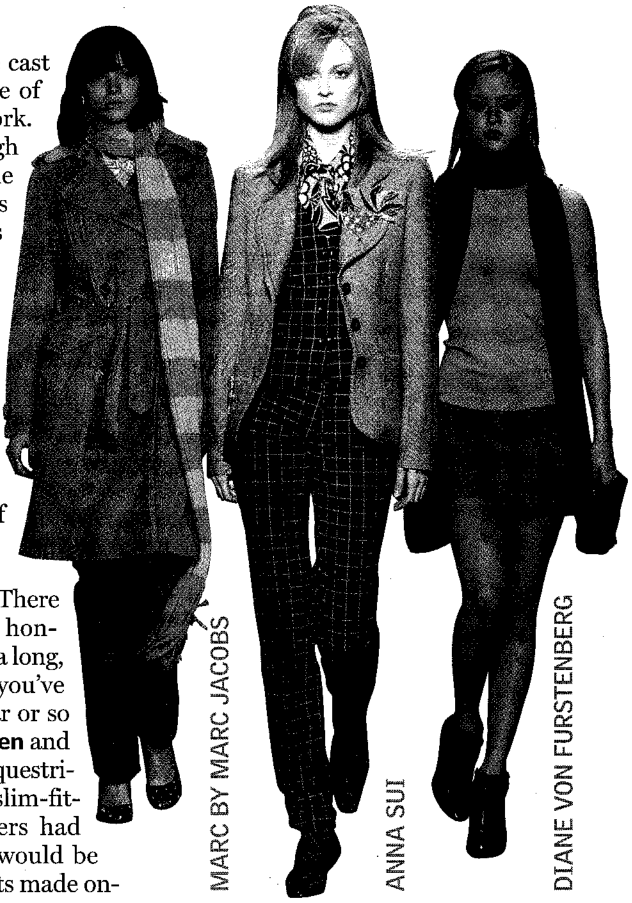
model. She never looks bored; she is simply thrilled about everything she puts on. The jodhpurs at Kors? She clutches her chest. "Oh! I loooove it!" The high-necked blouse at Helmut Lang? She kisses her fingers and throws back her head. "*Bellissimo!*"

"There are always trendy models who come in and out of fashion," observes Trudi Tapscott, the model booker at *Vogue* who was instrumental in getting Karolina to be the magazine's youngest-ever cover girl. "But the qualities that make a girl a top model have always remained the same, and she's got them. It's not hard to tell; I knew it from the second she walked in when she had about four pictures in her book."



On her way: Karolina en route to the Anna Sui show; near left, backstage at Helmut Lang; far left, on the runway at Calvin Klein.

It doesn't take a professional to see that Karolina was born to do exactly what she's doing. In a crowded elevator in the building where DNA keeps its office, a bike messenger stares at her. "You a model?" he asks. And when she answers no, rolling her eyes, the man persists. "But don't she look like a model? She looks all *modelish*." Karolina blushes a bit, but there really is no denying it. "She *is* a model!" says the messenger, satisfied. And Karolina has to agree. AMY LAROCCA



readying himself to dress the cast of a Lower East Side remake of *Casablanca*—it just didn't work.

With reports filtering through of poor retail sales, and the public's interest in fashion's eighties revival rating about as highly as Aaron Spelling's short-lived *Titans*, designers went on the defensive, retreating to safe and familiar territory. There was tweed, corduroy, suede, and shearling. The dominant color palette sampled fall's staple hues of camel, cream, and brown. (The presence of brown—in a dark-chocolate form—was as close as we got to a Major Color Statement.) There was black, because—let's be honest—it always sells. Pants had a long, lean cut, just like the ones you've been wearing for the past year or so (though classicists **Ralph Lauren** and **Michael Kors** catered to the equestrians in their audiences with slim-fitting jodhpurs). Style watchers had predicted that the runways would be awash in minis, but short skirts made only brief appearances: one or two at **Kenneth Cole**, paired with the high-buckled boots that were everywhere during the shows; **Calvin Klein**'s nod to short in the luxurious form of a zippered shearling mini dress; and **Diane von Furstenberg**'s tweed micro version, accessorized with a huge scarf. But no one really made a convincing statement for long hemlines, either. So skirts quietly sat somewhere around the knees and didn't make a fuss.

All told, this fall's offerings were as far from the glitzathon that happened this time last year as it's possible to get. Perhaps after a year of dot-com disasters, the collapse of New Economy salaries, and unease about the recession that's supposedly just around the corner, all this caution was to be expected.

At times, though, *more* caution could have been exercised. Some designers decided to put everything in their studios onto the runway. Michael Kors showed some great camel-hair coats, the usual beautiful cashmere knits, and a fantastic one-shouldered black column dress suspended from what looked like a buckled saddle strap. But the show seemed to go on forever, odd for a designer who does know the meaning of the word *focus*.

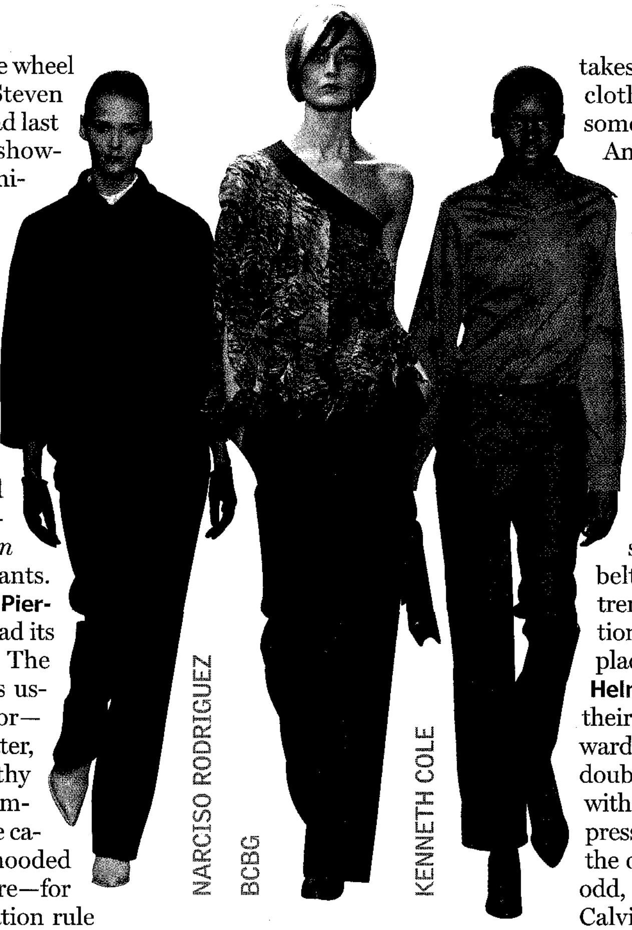
Others should have taken a minute to consider the psychological well-being of their audience. At the Miguel Adrover show, the audience's attentions shifted uneasily from the runway to the tarpaulin-draped walls that looked like they'd ignite in nanoseconds, and while Adrover was nice enough to put a thank-you note on everyone's seat, he wasn't thanking the audience for enduring the epic crush at the door, but rather the kind Egyptian who'd introduced the designer to the joys of the caftan.

And perhaps caution should have been uppermost in the minds of Paris and Nicky Hilton (or, at the very least, of whoever's handling their public engagements). Their copious appearances in the front rows, or on the runway at **Lloyd Klein**, conjured visions of a David LaChappelle photo shoot scarily brought to life.

Then there were the yawning gaps in the schedule itself; at the last minute, some of New York's leading names dropped off the roster of this season's shows. There was no TSE New York: Hussein Chalayan's contract wasn't renewed, apparently by mutual consent. No John Bartlett, either. Well, no women's collection; his menswear was shown at a small installation early in the week. No Holland & Holland—designer Jose Levy left after the company decided to abandon its plans to become a fashion house and reverted back to its hunting-rifle roots. No Tuleh. And none of the international names (like Alexander McQueen and Bottega Veneta) who had come to the city in recent seasons to boost their exposure. Some designers—**Nicole Miller**, **Geoffrey Beene**, **DKNY**, **Tommy Hilfiger**, and Lars

Nilsson, the new man behind the wheel at **Bill Blass** (after designer Steven Slowik nearly drove it off the road last season)—opted for low-key showroom presentations, with a minimum of press and fuss.

Few of the Young Turks managed to step up to the plate either. One exception was **Bruce**. Designed by Daphne Gutierrez and Nicole Noselli, the label gave a polished performance, with great ruffled jackets, bias-pleated tops, and slouchy pants cut from corduroy. **Christine Ganeaux** stood out at the Moët & Chandon Designer Debut with her *Top Gun* bomber jackets and tuxedo pants. And the much-vaunted debut of **Pierrot**, the madcap Gallic knitter, had its moments, both high and low. The show worked best when he was using his anarchic sense of humor—like the Halloween lantern sweater, or a Tonya Harding-worthy sweater-and-skating-skirt ensemble. But he should have saved the cable-knit belted coats and the hooded cardigans—nice though they were—for the buyers, and let his imagination rule the runway.


NARCISO RODRIGUEZ

BCBG

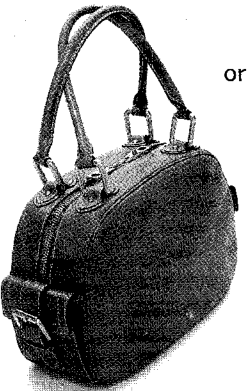
KENNETH COLE

In the end, the collective sigh of disappointment over the collections had less to do with the clothes themselves—many of which were well crafted and endlessly user-friendly—than with the lack of go-for-broke spectacle and newsmaking looks. New York's place on the schedule has a lot to do with it. Back in the days when New York came last in the international round of shows, press and buyers alike could rely on American designers to take the craziness of what was shown in Europe and make it wearable and commercial. Now, however, New York comes first, so the fashion world takes a seat hoping to be surprised with clothes that push the boundaries—something, frankly, that has never been America's strongest suit.

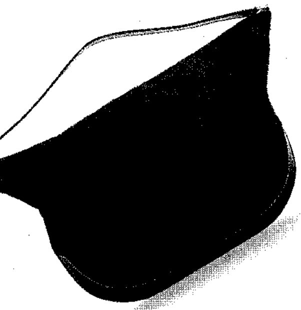
So it's no coincidence that the week's best shows were from well-established designers who were able to advance the ball a bit, maneuvering their collections to a place that was as much about believable real-life clothes as it was about runway beauty. **Oscar de la Renta**'s tweed suits and separates, mixed with a few folk-inspired embroidered coats, spring to mind. So, too, does **Narciso Rodriguez**, who offered some of the best tailoring of the season, in particular his square-cut, low-belted cashmere coat, his fitted mini trench jacket, and the newest incarnation of the pantsuit, where a pea coat replaces the traditional jacket. And both **Helmut Lang** and **Calvin Klein** offered up their own definitions of the perfect urban wardrobe. At Lang, there were wonderful double-breasted coats, pantsuits layered with fine knits, and a crop of starkly impressive black dresses, some of which had the occasional sleeve missing. (It sounds odd, but it looked beautiful.) And at the Calvin Klein show, the designer went back to his roots with intelligent and elegant solutions to what to wear next fall: a great distressed leather coat or jacket, a shearling zippered dress or vest, and endless permutations on the pea coat. Keep these names in mind when it comes to investing in next fall's wardrobe, and you'll head to sartorial victory. ■

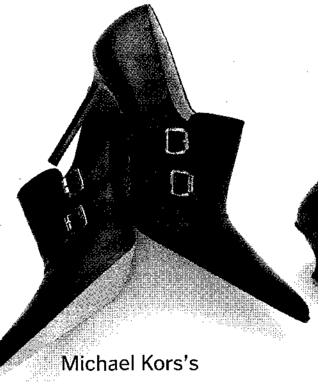
BEST SUPPORTING ACTORS

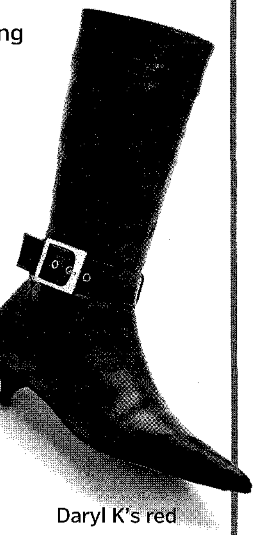
Accessories continue to bask in the spotlight. Here, five of the best offerings for fall—boots and shoes adorned with buckles (be they riding or biker) and the new oversize bags that range from structured to slouchy.


Marc Jacobs's brightly colored buckled bag

Ralph Lauren's high-heeled suede-leather buckled riding boots


Lambertson Truex's hair calf hobo bag

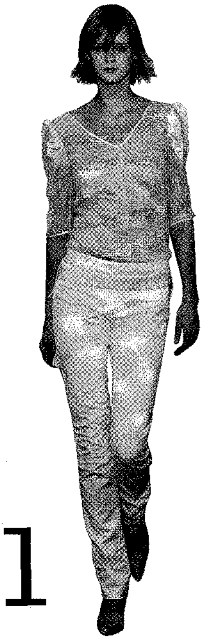

Michael Kors's double monk-strap high-heeled shoes


Daryl K's red buckled mid-calf biker boots

Accessories photographed by James Worrell.

THE VIPS

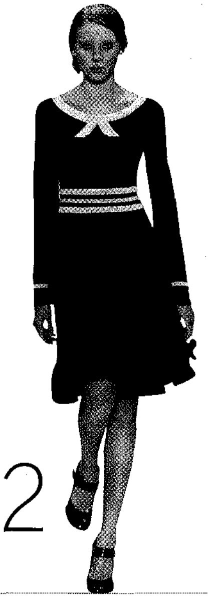
Ten of fall's Very Important Pieces. Think of it as a ready-made hit list to clip and save for when the items hit the stores this summer. And who better to explain their benefits than the designers themselves?



1

Katayone Adeli's combat-goes-bondage pants. "The cotton sateen biker pant is a replacement for the ubiquitous jean." —Katayone Adeli

Marc Jacobs's thirties-style black flared jersey dress. "Every girl who tried on this dress wanted to wear it in the show. I think it epitomizes the feeling of the entire collection." —Marc Jacobs



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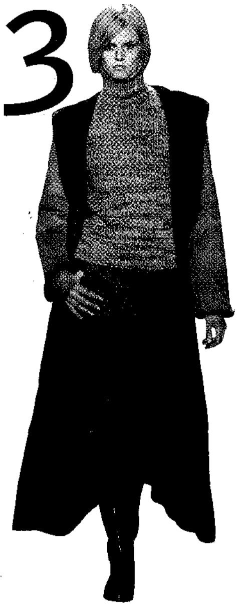
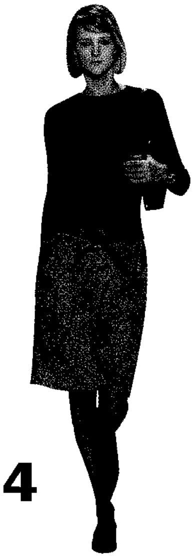


Michael Kors's roll-neck cashmere sweater. "The textured tweed, the indulgence of cashmere. . .This look is perfect for town *and* country." —Michael Kors

Oscar de la Renta's tweed-skirted dress with bow-buckle belt. "The idea of a little day dress looks young and fresh again, especially when accompanied by the perfect accessories." —Oscar de la Renta



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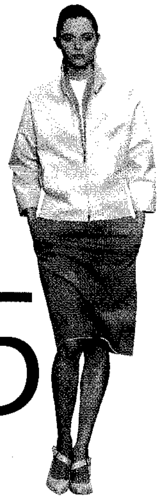

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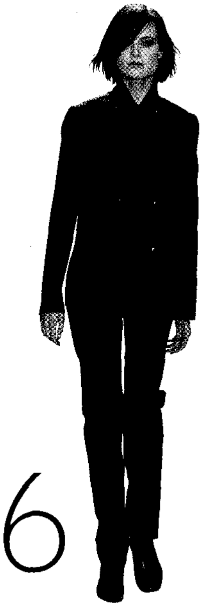
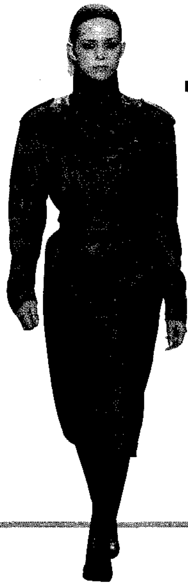
Narciso Rodriguez's bomber jacket. "A take on an American sportswear classic, my windbreaker is tailored and made in a couture-weight cotton gabardine. The idea of cotton for winter gives a notion of sport without being too athletic." —Narciso Rodriguez



6

Calvin Klein's black satin pea-coat suit. "The new proportion is long and lean—and to me, this look captures that in a way that's both masculine and sexy." —Calvin Klein

Donna Karan's military coat. "This trench's stained and worn leather makes it feel like a great pair of jeans—lived-in and comfortable the minute you put it on. And it can take you from day to evening in one perfect piece." —Donna Karan



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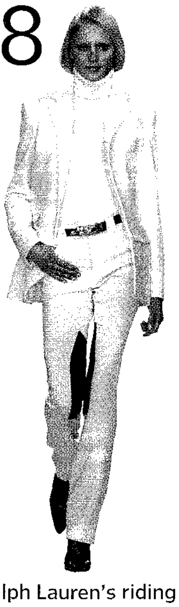
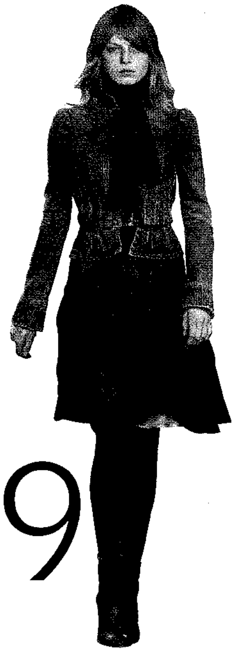


Ralph Lauren's riding suit. "Fall is about heritage, a return to elegance and riches. The cream riding jacket and pant is definitive of the collection's mood." —Ralph Lauren

Marc by Marc Jacobs's denim Edwardian jacket. "That's a lot of coat for a little money!" —Marc Jacobs



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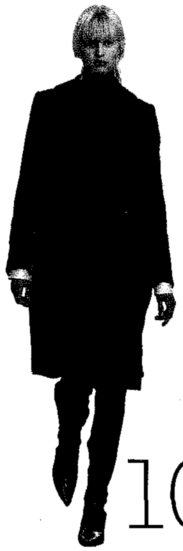


10

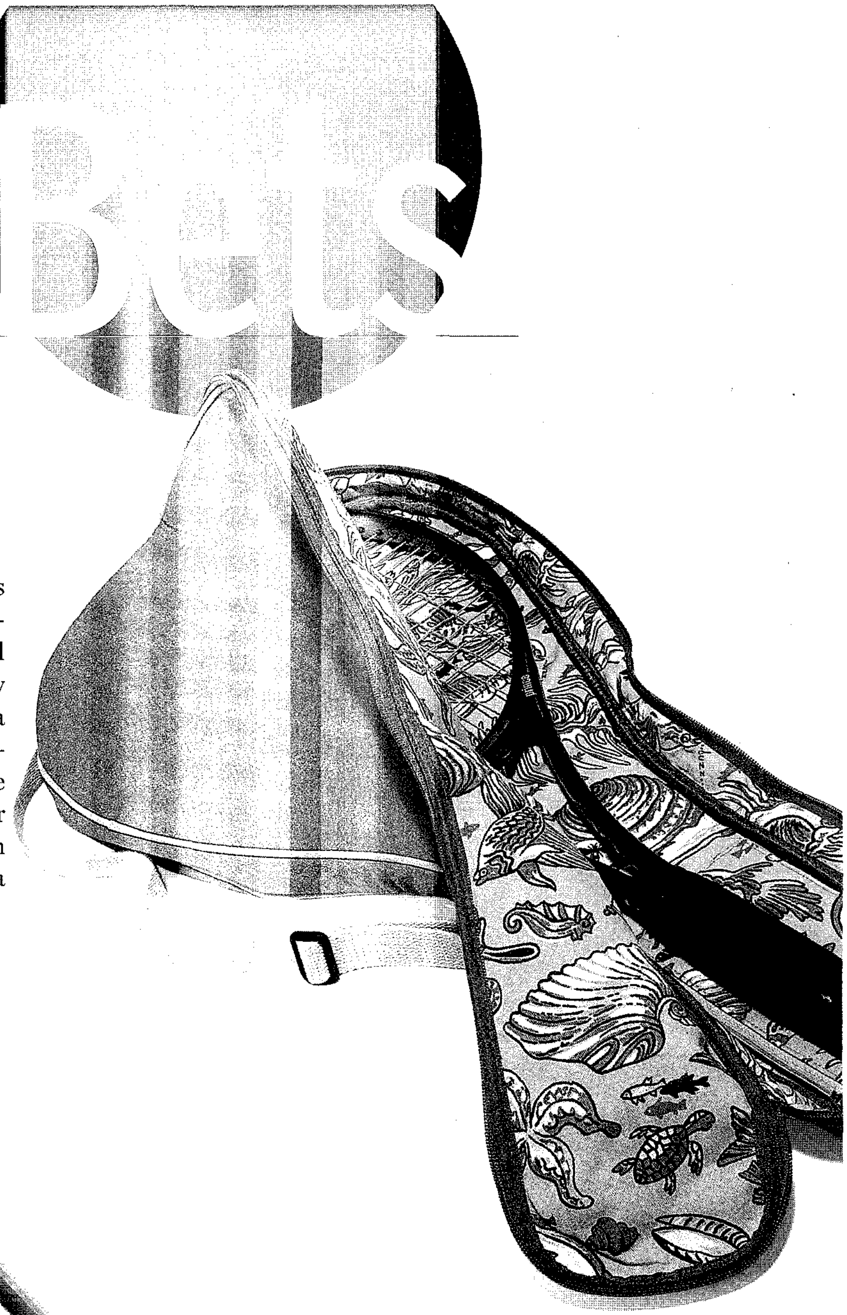
Helmut Lang's double-breasted coat. "This cashmere coat with sheepskin lining will form the luxurious base of a woman's winter wardrobe. It can be worn with anything." —Helmut Lang

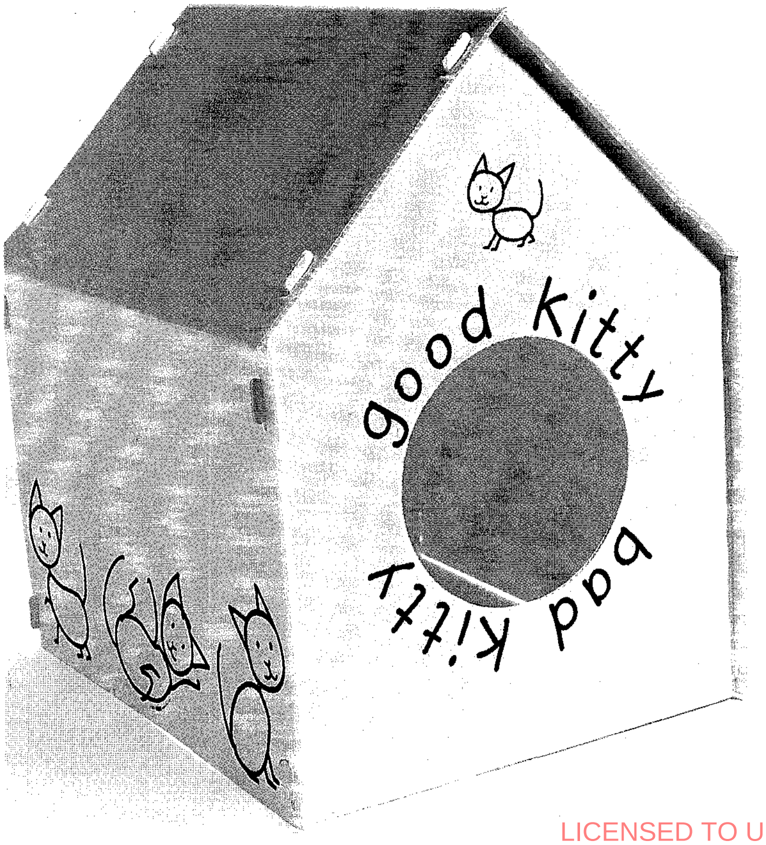
Best Bets

RIMA SUQI

Pretty in Pink The Joyce tennis bag is named after a woman of a certain age who summers in Long Island, winters in Florida, and owns four tennis racquets. “Joyce lives in preppy meccas where you can get away with carrying a pink tennis-racquet bag,” explains Jane Schoenborn, who with partner Alicia Fox designed the bag, which features an inside pocket for keys or jewelry. It’s also available in periwinkle blue with a zebra-stripe lining, and in natural canvas with a red gingham lining ($185).

▶ **BARNEYS NEW YORK**
660 Madison Avenue, near 60th Street/212-826-8900





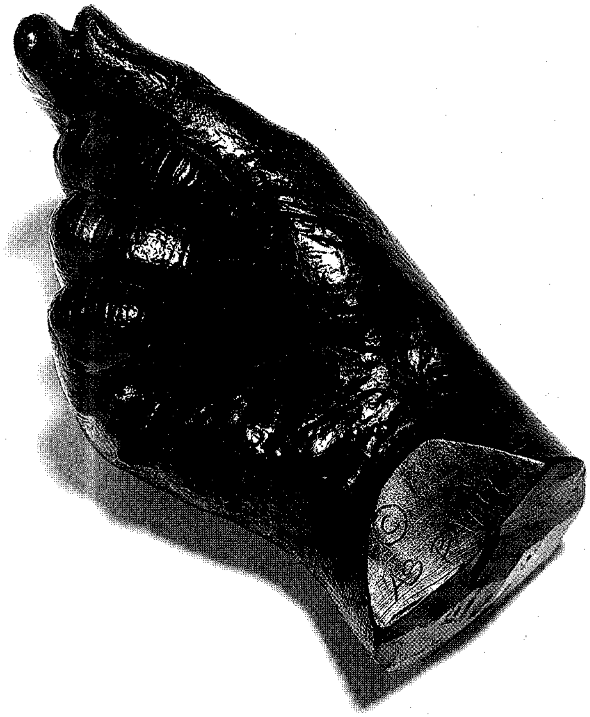
Cat Call Apartment-dwelling cat owners will go to almost any length to hide the litter box, a necessary but often unsightly item. Enter O.R.E.’s litter-box cover. “This cute little house gives your cat privacy,” explains Rachel Lara of O.R.E., “and hides the ugly litter box, all at the same time” (cover, $30; mat, $12).

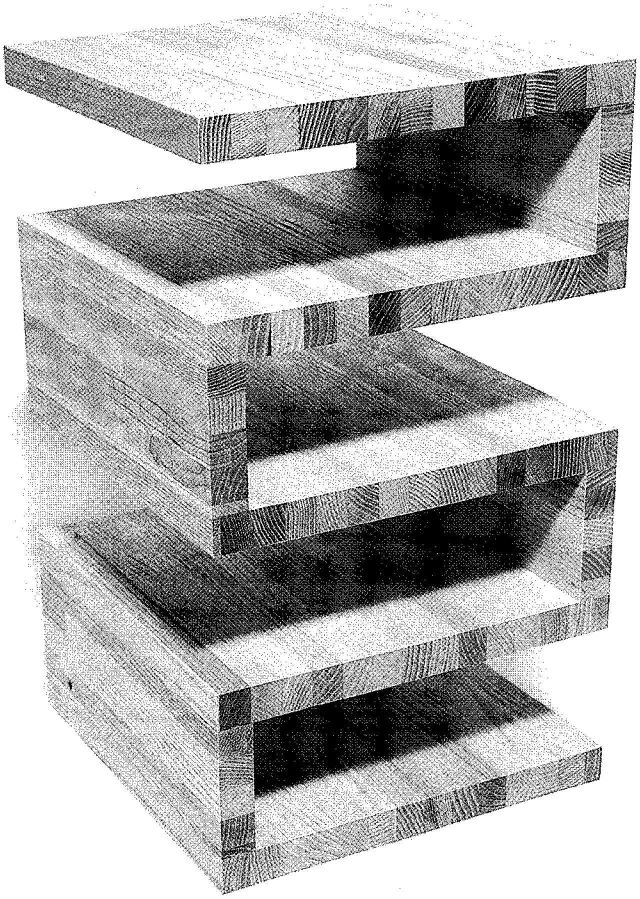
▶ **FETCH**
43 Greenwich Avenue/212-352-8591

PHOTOGRAPHED BY MICHAEL GRIMM

The Write Direction San Francisco–based sculptor Agelio Batle casts his creations in graphite. "These are both sculptures and functional objects," explains Batle, who expects people to use the pieces as pencils. "We have some around the house where a fingertip is worn down from use, and it makes the piece seem more alive." And a tad Hannibal-esque ($50).

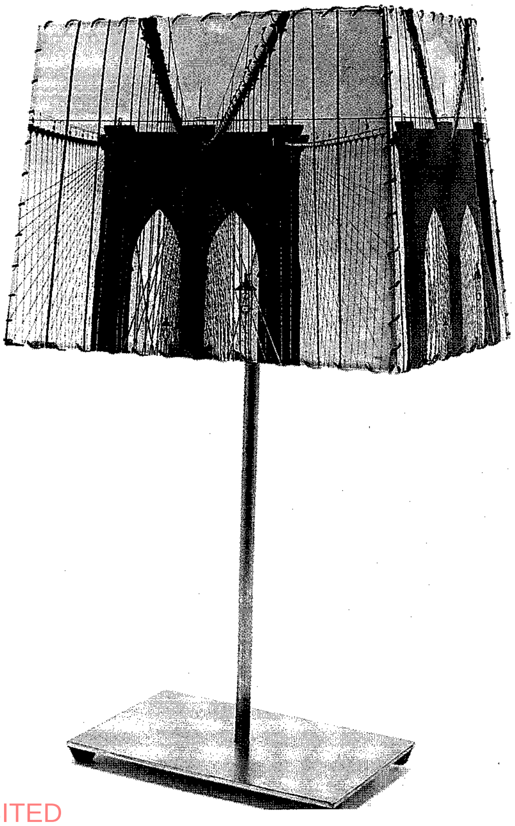
▶ **AMERICAN CRAFT MUSEUM**
40 West 53rd Street/212-956-3535
▶ **PASTEC**
459 Broome Street/212-219-3922





Shelf Life Is blonde furniture more fun? That's for you to decide. What we *can* say about the Zoe table, by Zygote Designs, is that it's utterly ambidextrous, with shelves accessible from both the right and left sides, making it the perfect middleman between two chairs. Made of refreshingly non-trendy solid ash, the table measures nineteen and a half inches high and twelve inches wide ($395).

▶ **THE TERENCE CONRAN SHOP**
407 East 59th Street/212-755-9079

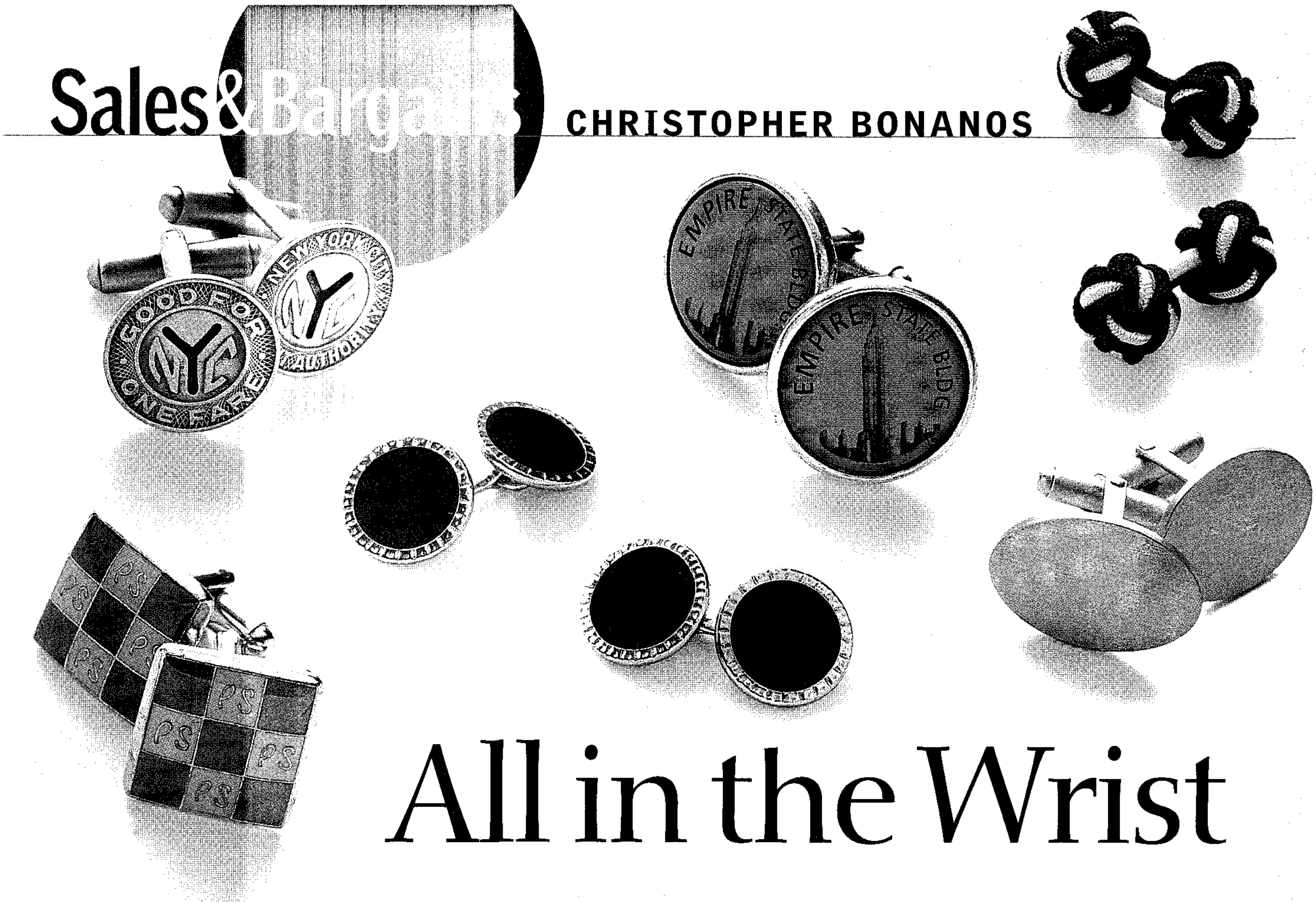


Made on the Shade The term *functional art* gets thrown around the design world a lot these days. But how else to describe Adrienne Jennings's lamps? The vellum shades are printed with her photographs. Her latest series depicts the Brooklyn Bridge, which Jennings calls the "lifeline from Brooklyn to Manhattan" (table lamp, $180; desk lamp, $230; adjustable floor lamp, $210).

▶ **SPACIAL ETC.**
199 Bedford Avenue, Williamsburg, Brooklyn/718-599-7962

Sales & Bargains

CHRISTOPHER BONANOS



All in the Wrist

Don't be a casual-office drone: Smart, inexpensive cuff links let you flaunt your sense of style without losing your shirt.

A STRANGE OUTCOME of the all-casual all-the-time office is that it just makes some of us want to dress nattier. We particularly like the low-key flash of French cuffs—very Rat Pack chic. But looking like you stepped off the set of *Ocean's 11* doesn't require a win at the tables. Inexpensive links can be lighthearted, campy, even bordering on tacky, to liven up a dark-suit-white-shirt combo. Besides, even if *you* don't wear them, they are—like earrings for women—an evergreen solution to the gift problem. One more pair never hurts.

The classic silk knot is, of course, a preppy perennial. **Brooks Brothers** has the basic colors and some restrained combinations ($8), and **Paul Stuart**, a block away, has brighter parti-colored versions ($7.50): Visit both stores before you buy. Also at Brooks, a dull-finish update of the plain silver oval ($75) nicely treads the line between white-shoe and downtown. (It tips in favor of the former if you get it engraved.)

Alphabets, the local gift-shop chain, is big on kitschy images: little tail-finned Cadillacs, Labradors, and these forties-postcard views pictured above ($25 to $40). Even more appropriate for the die-hard urbanite are the subway tokens at the **New York Transit Museum**'s gift shops, whether you prefer the old Y-cut style (also available with a sterling silver or gold-plated bezel) or the current "5-Boro" model ($50 to $89). **Paul Smith** takes a more upscale approach to playful, as in this checkered enamel pair ($55). (Grab 'em if your initials happen to be P.S.) An absolute trove can also be found at **The Missing Link**, where owner Michael Rodriguez sells nothing but cuff links, vintage and new. The double-sided lapis lazuli pair pictured above ($65) is merely a sample of his stock, which ranges from dressy classics like this to *Playboy* bunnies and well beyond.

Alphabets (three locations; 212-579-5702); Brooks Brothers (three locations; 800-274-1816); The Missing Link, 40 W. 25th St., lower level No. 108; 212-645-6928); Paul Smith (108 Fifth Ave., at 16th St.; 212-627-9770); Paul Stuart (Madison Ave. at 45th St.; 212-682-0320); New York Transit Museum Gift Shop (three locations; 718-243-3060).

Picks of the Week

La Perla's sexy eveningwear, lingerie, and swimwear is marked down as much as 75 percent at its sample sale. *24 W. 40th St. (212-278-0121); A.E., M.C., V.; Mon.–Fri. 9–7, Sat. 11–4; 2/26–3/3.*

S. Feldman Housewares is one of several Upper East Side home stores that knocks the Lechter's model into a cocked hat. This week those powerful and indestructible Miele vacuum cleaners, normally $620 to $1,170, are $499 to $1,059. *1304 Madison Ave., near 92nd St. (212-289-7367); A.E., M.C., V.; Mon.–Sat. 9–6, Sun. 11–5; sale begins 2/26.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, New York Magazine, 444 Madison Avenue, New York, NY 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs by Andrew McCaul.

NEW YORK Happenings

PROMOTIONS•SPECIAL EVENTS•ADVERTISEMENTS

(Clockwise from top) Treat Williams and Verizon's Laura Lubin, who won a David Yurman Thoroughbred Watch; Raymond Weil President, Benny Shabtai and Sybil Yurman; Evan Yurman, "Follies" star Treat Williams and David Yurman; David Yurman EVP, Terri Eagle and David Lipman of Lipman, Richmond, Greene; Tony Soprano's ex-mistress on HBO's The Sopranos, Oksana Babi.

David Yurman Unveils What's Hot

David Yurman's Thoroughbred Watch was the main attraction on January 30 at the Torneau Time Machine on 57th Street. Over 300 trendsetters had a taste of "What's Hot Now", presented by David Yurman. While some guests feasted on signature recipes from Shelly's New York, Strip House, Tapika, and Tuscan Steak, others viewed an exhibit of Torneau artworks. "Pete 'n' Keely", Off-Broadway's new hot ticket, performed two songs. Later, Treat Williams, one of the stars of "Follies", talked about his new show and led the prize drawings.

NEW YORK Says "I Do"

Every woman dreams of the perfect wedding, the most elegant dress, the ultimate honeymoon. On February 13, NEW YORK welcomed over 400 brides-to-be to one spectacular wedding site, the beautiful New York Palace. The finest hotels, honeymoon destinations, bridal designers, retailers, photographers, and premier restaurants joined to help make their wedding dreams come true. Wishes were granted for 22 lucky ladies who walked away with raffle prizes including two round-trip Business Elite tickets, compliments of Delta Airlines.

(Top) Bridal Fair advertisers joined NEW YORK Publisher, Alan Katz, for prize drawings; (Center) Models showcased Kleinfeld gowns; (Bottom) Guests explored New York Palace's Reid Salon.

An Open Invitation to Miami

Don't miss the Ericcson® Open Tennis Tournament, running from March 21 through April 1, 2001 in Miami. While you're there, remember to enjoy everything else Miami has to offer: outdoor dining, eclectic boutiques, dawn-til-dusk nightlife and so much more. Visit TropicoolMiami.com every month for a complete listing of exciting events.

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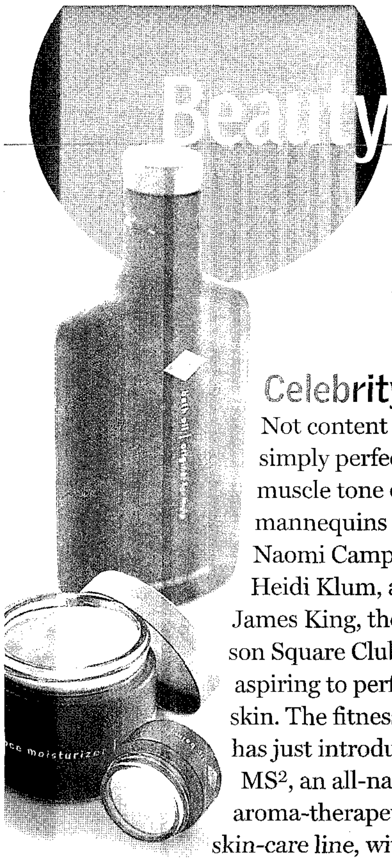
MIAMI
GREATER MIAMI AND THE BEACHES
TropicoolMiami.com

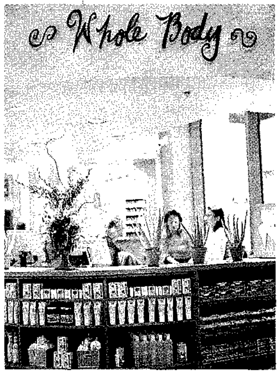


Celebrity Skin

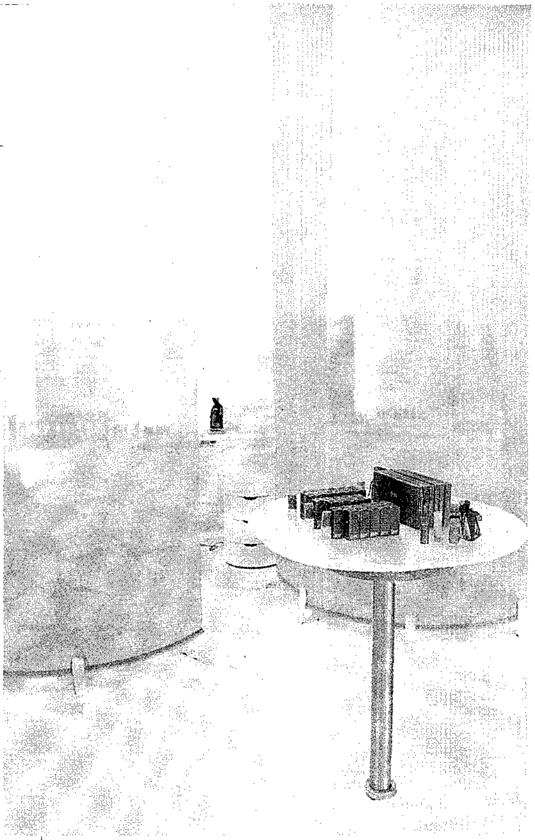
Not content with simply perfecting the muscle tone of leggy mannequins like Naomi Campbell, Heidi Klum, and James King, the Madison Square Club is now aspiring to perfect their skin. The fitness mecca has just introduced MS^2, an all-natural aroma-therapeutic skin-care line, with a signature fragrance of eucalyptus and mint. The handful of products—bath oil ($30), lip balm ($5), and facial moisturizer containing emu oil ($45), all packaged in slick cobalt and bronze jars—will be joined come spring by shampoo, conditioner, hand and body lotion, bath gel, and body wash. No word on whether you'll get kicked out of the locker room at Crunch if you've got them in your gym bag. (Available at Henri Bendel in April or by contacting 212-683-1836 or www.madisonsquareclub.com.)

Herb-an Jungle

If you've noticed that those Moonie-like devotees of Chelsea's new organic megamart Whole Foods have glowing skin and radiant hair, it may not be simply due to all that bulgar wheat they're consuming. Right next door to Whole Foods is Whole Body, a natural and organic health-and-beauty-products emporium. The wood-paneled and stainless-steel-trimmed aisles are packed with products designed to make you beautiful inside and out, from vitamins and yoga gear to papaya enzyme peels and mint-thyme shower gel. The store will also offer on-site massage and nutritionists and makeup artists. The selection isn't limited to hard-to-find mom-and-pop lines—Whole Body also stocks popular high-end European products that pass its stringent standards, like Demeter and Dr. Hauschka. (Whole Body; 260 Seventh Avenue, at 25th Street.)



PAIGE HERMAN



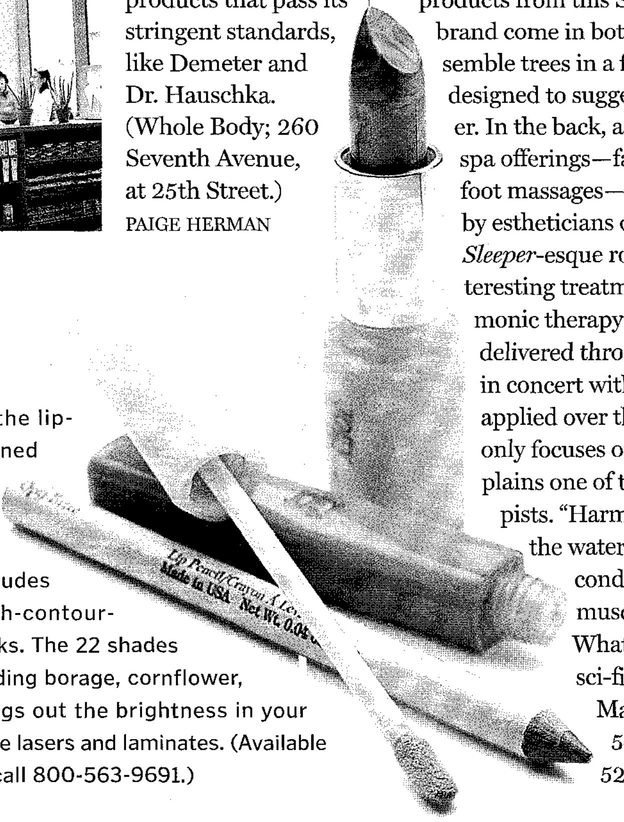
Blue Heaven

From the outside, the new blue-and-white-curtained Qiora storefront on Madison Avenue and 54th Street looks like a cross between a Greek isle and a set from a sixties sci-fi flick—and what's inside is even more cutting-edge. At the front of the store, skin-care and cosmetic products from this Shiseido-owned brand come in bottles meant to resemble trees in a forest or compacts designed to suggest stones in a river. In the back, a limited menu of spa offerings—facials and leg and foot massages—are administered by estheticians dressed in flowing *Sleeper*-esque robes. The most interesting treatment is the harmonic therapy: Musical tones are delivered through headphones in concert with a vibrational tool applied over the body. "Massage only focuses on soft tissue," explains one of the store's therapists. "Harmonic therapy uses the water in our bodies as a conductor through muscle and even bone." What could be more sci-fi than that? (535 Madison Avenue, at 54th Street; 212-527-9933.)

Editor's Pick

Opti-Brite Lipsticks

With items like the skin-smoothing Line Up and the lip-plumping Super Duper Lips, Joey New York has earned raves for its user-friendly alternatives to the knives, needles, and toxins that have become the staples of beauty maintenance. Now the company has introduced its first color-cosmetics line, which includes foundation, brow powder, and a combination blush-contour-highlighter compact. Our favorite? **Opti-Brite** lipsticks. The 22 shades of lip color are infused with "blue botanicals," including borage, cornflower, and safflower oil, which, the folks at Joey say, brings out the brightness in your teeth—allowing you, at least for a time, to put off those lasers and laminates. (Available at Saks Fifth Avenue, Sephora, and Henri Bendel, or call 800-563-9691.)



Photographs: clockwise from top right, Kenneth Chen; Antonis Achilleos; Kenneth Chen; Antonis Achilleos.

Cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

The Mexican

Opens March 2

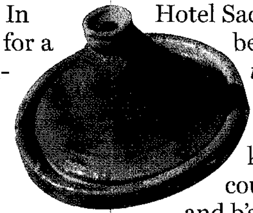
Julia Roberts proved with *Erin Brockovich* that she is no longer doomed when she strays from romantic comedy. (Remember *Stepmom*?) But with *The Mexican*, it's back to safe date-movie turf for her, and she's co-starring with Brad Pitt, who, for all his hunk-of-the-decade status, hasn't been in a movie we cared to see for . . . oh, a good long while. Whatever. Two absurdly attractive people shot in loving detail—just go and stare, awright? (See page 72.)

Theater

Ten Unknowns

At the Mitzi E. Newhouse Theater

Maybe she's *finally* over Dr. Ross. *ER*'s beloved Carol Hathaway, Julianna Margulies, plays a biologist opposite Donald Sutherland's reclusive artist in Jon Robin Baitz's drama, set in Mexico. In previews now for a March 8 opening. (See listing, page 79.)



Restaurants

La Mamounia Food Festival

At the Plaza hotel

The Plaza's cultural-exchange program continues: The Hotel La Mamounia in Marrakech (Winston Churchill's favorite) sends chefs and menu to New York for an eleven-day celebration of Moroccan food. It's part of the Plaza's "Taste of the World's Grand Hotels" partnership series (later this year, Vienna's Hotel Sacher will be here, *mit tortes*). Expect tagines, kebabs, couscous, and b'stilla à la mode de Fès—a pigeon pie in flaky pastry. Through March 8.

Books

Paradise Park

By Allegra Goodman; Dial Press; $24.95

Best of the Week

Two short-story collections plus a wildly acclaimed novel of Jewish-American life, *Kaaterskill Falls*, have made Allegra Goodman a writer to watch (not to mention a *New York* Magazine award-winner for fiction). *Paradise Park*—like its predecessor, a story about Jewish identity—arrives in bookstores March 6.

PARADISE
PARK
a novel by the author of Kaaterskill Falls
ALLEGRA
GOODMAN

Nightlife

Latin Masters Series

At the Blue Note

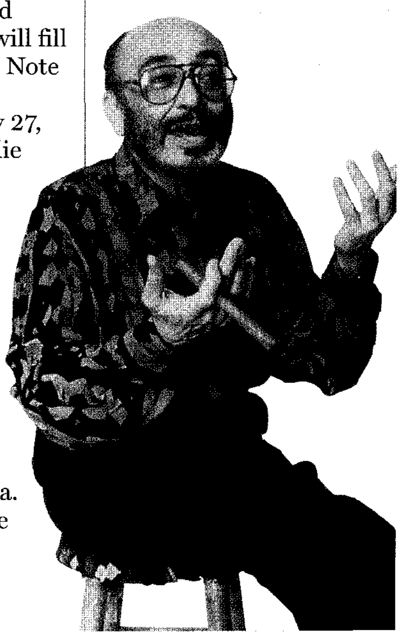
Three weeks of congas and sambas will fill the Blue Note starting February 27, when Eddie Palmieri—"The Sun of Latin Music"—celebrates his fortieth year as a bandleader. Subsequent acts will include Celia Cruz with Johnny Pacheco and his orchestra. (See listing, page 99.)

In Concert

Vienna Philharmonic Orchestra

At Carnegie Hall

Pierre Boulez, the former bad-boy leader of the New York Philharmonic, has settled down—slightly—with age, and now comes back to New York for his first U.S. appearance since taking over the storied Vienna orchestra. Bartók and Stravinsky are on the program. Expect ferocity and critical division. (See listing, page 101.)



Photographs: clockwise from top left, Merrick Morton; Michelle Garrett/Corbis; Steve Juity; Henry McGee/Globe Photos.

Elvis, Unplugged

Kurt Russell and especially Kevin Costner turn in remarkable performances as Elvis impersonators in the otherwise derailed *3000 Miles to Graceland.*

ON THE REASONABLE ASSUMPTION that no movie featuring an Elvis impersonator can be wholly bad, I was prepared for a high old time at **3000 Miles to Graceland**, which exhibits a plenitude of Elvi. The exhibition does not last very long, however. Less than a third of the way through, the filmmakers jettison the premise and trash their own movie. The film begins with two recently released prison cellmates, Michael (Kurt Russell) and Murphy (Kevin Costner), preparing to rob the Riviera Hotel and Casino in Vegas by posing, along with three confederates, as Elvis impersonators during International Elvis Week. Toting submachine guns in their guitar cases, this deadpan quintet, including David Arquette, Christian Slater, and Bokeem Woodbine, strides through the gaming halls like a phalanx of enforcers. It's *Ocean's 11* redone in beaded jumpsuits, and you can feel the actors' play-act pleasure in strutting and swiveling like the King. There's even the suggestion that Murphy, and perhaps Michael, are Elvis's illegitimate sons. Murphy certainly believes he's the heir; he sports his wedge-like sideburns as if they were talismans.

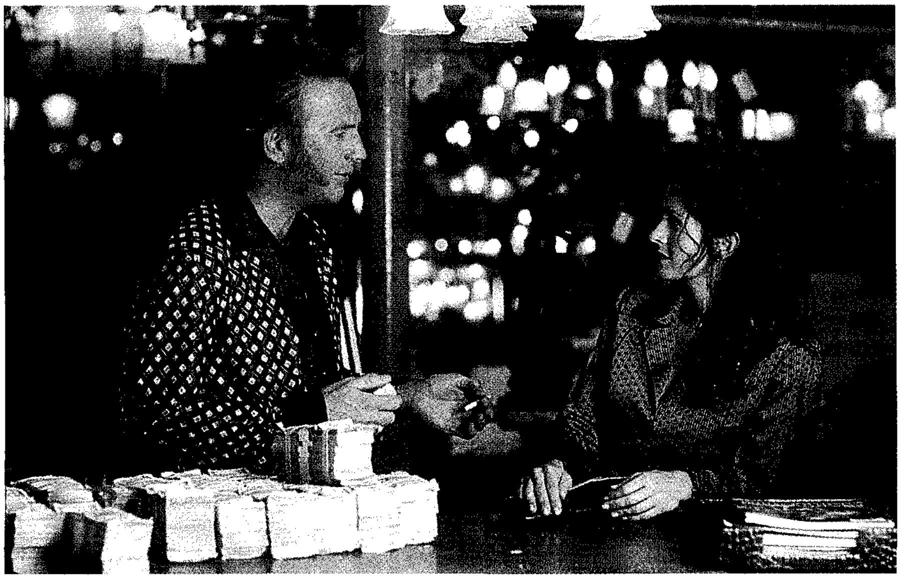
If the film had stuck with these guys and the heist and the hotel, it might have really scored. But the director, Demian Lichtenstein, who also co-wrote the script with Richard Recco, is yet another music-video-trained guy, and he can't keep his mind on anything for very long. I began to really despair when the robbery went wrong and suddenly the screen was aglitter with more firepower than in *Saving Private Ryan.* It turns out that the reason Lichtenstein utilized the Riviera was not because of Elvis glitz but because of all the glass and mirrors and chandeliers. They make quite a show when they shatter.

The considerable mayhem, and much more that ensues, is always accompanied by a blaring music soundtrack that seems intent on registering its own kills. For a movie that trades on Elvis Presley and his music so much, it's a bit insulting to be continually hammered by this wall of noise. Elvis has become such a confounding kitsch icon that—*pace* Greil Marcus—no one knows what to make of him anymore, but I'm pretty sure that he and his sound don't deserve to be fronting this clobberfest in which people are jokingly savaged and a little boy witnessing a murder suffers the same emotional repercussions that he would watching the WWF. Unlike Russell and Costner, the filmmakers don't appear to have much affection, let alone reverence, for Presley. They're strictly Fat Elvis people.

3000 Miles to Graceland
Starring Kevin Costner and Kurt Russell.

The Widow of Saint-Pierre
Starring Juliette Binoche.
See Movies listings for details.

Don't be cruel: Kevin Costner and Courteney Cox in *3000 Miles to Graceland.*



Photograph by Alan Markfield.

Maybe one reason Russell and Costner connect strongly with the movie's premise is that they're part of the generation that was old enough to respond to the live Elvis. Russell actually played him, extremely well, in the 1979 John Carpenter TV movie *Elvis,* and, as a child actor, kicked the King in the shins in *It Happened at the World's Fair.* Russell understands what it means to be taken over by the man's strut and snarl; he gets into the complicated macho of the impersonation. Kevin Costner, playing a sociopath who wants *all* the booty, is even more remarkable. With his dark shades and black leather jumpsuit and hair that looks like it was slicked with motor oil, Costner's Murphy is a throwback not only to the Elvis of *Jailhouse Rock* but also to the Brandoesque bad-boy JDs of the fifties. Costner's core of danger is like a tribute to the Elvis that might have been—the surly Elvis who never really made it into the movies because Colonel Parker had other ideas.

Costner has often been characterized as the Gary Cooper of his generation, but at his best he's too ornery and spring-wound for that. When Costner tries to be lyrically laconic, as in *Message in a Bottle,* he's a parody of a romantic dreamboat; he's like an actor whose highest ambition is getting

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a standing ovation on *Oprah.* But throughout his career, beginning with *Fandango* and *Silverado* and on through *Bull Durham, A Perfect World,* and *Tin Cup,* Costner has also demonstrated a wily, edgy temperament. A better model for him is not Cooper but Burt Lancaster, who also expressed himself kinesthetically and charged his romanticism with graceful moves. Costner, as he demonstrated in *Thirteen Days,* can also be commandingly self-effacing, which is good tidings for those of us who thought *The Postman* showed off an ego as big and vacant as Greenland. In *3000 Miles to Graceland,* Costner isn't trying to be mythic or iconic or Cooperesque. He may be playing a man who believes he is in direct line to a legend, but Murphy himself is pathetically unlegendary. Costner gets inside the love-hate tensions of an impersonator and, paradoxically, shows himself off as a more authentic star than ever.

PATRICE LECONTE'S **The Widow of Saint-Pierre** gets the Thomas Hardy Seal of Approval—it's nothing if not fatalistic. Set in 1850 on the remote French colony of Saint-Pierre off the coast of Newfoundland, it's about how no good deed goes unpunished. Neel, played by the film director Emir Kusturica, is condemned to death for killing a man in a drunken brawl. While waiting the many months for a guillotine to arrive—in old French slang a guillotine was called a widow—Neel is taken under the kindly custody of the territory's French military commandant (Daniel Auteuil) and his wife (Juliette Binoche). What lifts the story above the fatedly familiar is the suggestion that the wife's ministrations toward the prisoner are a muffled form of passion, and that her husband's complicity in such kindness spells his own doom. Leconte films in an austere yet invigorated style; the action never settles into stiff tableaux. Some of the performers could afford to be a bit more limber, though, especially Binoche, who seems freeze-dried throughout. But then she often does, even when cool temperatures are not called for. She was terribly miscast in that treacly swatch of NutraSweet, *Chocolat,* where she was supposed to be playing a mesmerizing charmer who enraptures an entire village. (Think early Sophia Loren or Sonia Braga.) What's the point of banked fires without the incendiary spark? Binoche's comportment turns *The Widow of Saint-Pierre* into a portrait of a benevolent prig. ■

cue

THEATER JOHN SIMON

Devils' Disciples

In *Race,* a medical student is drawn into the Nazi party; a failed seduction drives a stalker in *Boy Gets Girl.*

Gripping drama: Jenny Bacon and Stephen Barker Turner in *Race.*

YEARS AGO, IN Paris on a Fulbright fellowship, I met the Austrian émigré playwright Ferdinand Bruckner and had some delightful times with him and his wife. Those were afternoons irradiated by his wit. Bruckner was, after all, the man who under his real name, Theodor Tagger, reviewed some of his own plays. To this day, I cherish a crumbling copy of his *Historische Dramen,* inscribed (in German) "To the young poet John Simon, with best wishes, F. Bruckner."

But neither then nor later did I see a Bruckner play produced. Now Barry Edelstein has adapted one of the earlier ones, **Race** (*Die Rassen*), and directed it at his Classic Stage Company, quite possibly the best production CSC has ever mounted. *Race* takes place during a month in the spring of 1933, when the Nazis got the majority vote in their first election and an Enabling Act granted Hitler a free legislative hand.

Only months after these ominous days, which also included a nationwide boycott of Jewish shops, Bruckner wrote *Race* in Paris. A young man, Peter Karlanner, lives with his girlfriend, Helene Marx, who saved him from a drunken bum's existence. She comes from a wealthy, pro-Nazi Jewish family that she has repudiated and works as a lowly typist; he is a medical student, soon to become a doctor. Peter is apolitical, which does not stop him from despising the upstart Nazis, whom his school comrade Tessow enthusiastically embraces.

Partly under Tessow's suasion, partly under the effect of the transformation wrought in one of their flunking schoolmates, Hans Hinz Rosloh, now a brutal but charismatic Nazi troop leader, Peter is drawn to the trimly uniformed, swaggering, greater-Germany-heralding Nazis, carrying on in the very beer hall he haunted before his rescue by Helene. Other students, too, have joined the party, and, to Helene's horror, Peter gets sucked in.

What happens thereafter you must find out for yourselves. *Race* is both scarily suspenseful and heartbreakingly elegant (Bruckner began as a poet, and some of his plays are in free verse) and,

Race
Directed by Barry Edelstein; starring Stephen Barker Turner. At the Classic Stage Company.

Boy Gets Girl
Directed by Lynne Meadow; starring Mary Beth Fisher. At the City Center.
See Theater listings for details.

Photograph by Dixie Sheridan.

for the most part, very well acted. Outstanding are Stephen Barker Turner as Peter, C. J. Wilson as Rosloh, and Jeremy Shamos as Nathan Siegelmann, one of their Jewish classmates, in whose hideous humiliation and brutalization Peter participates, only to be left devastated. There are good supporting performances, notably from Ronald Guttman as Helene's magnate father, who thinks that pro-Nazi Jews have nothing to fear and urges his daughter to return home.

Tommy Schrider, as Tessow, starts shakily but gets better; the one terrible mistake is the casting of Jenny Bacon, who makes Helene unappealing in looks and demeanor. She has grotesque facial expressions and a moist way of speaking, as if her words were sloshing in mouthwash. But never mind: Neil Patel and Jan Hartley have come up with spare scenery and opulently evocative slide projections to capture time and place superbly. Angela Wendt's costumes and Russell H. Champa's lighting condignly complete the picture.

The last scene is not quite up to the rest: Karlanner's expiatory nobility does not ring true; still, this is a play about real people in real, rending situations and comes as close as anything I know to explaining how a cultured nation hurtled into stupefying barbarity.

REBECCA GILMAN'S **Boy Gets Girl** IS THE same production that premiered last year at Chicago's Goodman Theater: same cast, designers, and director, Michael Maggio, whose death required Lynne Meadow to step in as supervisor. The young author, however, may have made some small changes in the text. Although slightly flawed, it is an effective play, and it too, like *Race,* has an unlisted but powerful stage presence: fear.

Theresa Bedell, in her mid-thirties, is a reporter at *The World,* lately so absorbed in her work as to have no social life. A girlfriend talks her into a blind date with Tony, a somewhat younger man. The two meet at a bar. He is attractive and, like herself, a University of Michigan graduate (though he does not know who Edith Wharton is). He is attentive, even solicitous, and Theresa accepts a dinner date.

There, however, things go awry. She realizes that Tony is a quirky dullard, and not for her. She leaves early, on the excuse of worrying about an article on Les Kennkat, an elderly director of sexual-exploitation movies, whom she must interview the next day. Tony is disappointed, but hopeful. He becomes insistent: keeps sending flowers, comes unsolicited to Theresa's office, is always phoning (Theresa's silly young assistant, Harriet, gives him her boss's number), won't take no for an answer. Meanwhile, the interview with Kennkat, an affable oaf with a breast fixation, is a bit of a comic fiasco, too.

At *The World,* Theresa has for editor Howard Siegel (he doesn't know who William Dean Howells is), an amiable slave driver, divorced, and paternally solicitous. A younger colleague, Mercer Stevens, is a trifle overambitious and pushy but seemingly sympathetic, decent, and smart (he only doesn't know that Bronson Alcott introduced Thoreau to Whitman). All these relationships, including that with Kennkat, will take surprising turns, mostly pleasant; only the Tony business escalates into nightmare.

I am told that television is full of stalker movies and discussions, which makes Gilman's play stale. I don't watch such TV and found *Boy Gets Girl* fresh enough. The characters are cannily drawn, the dialogue is witty, idiosyncratic, and incisive. There is genuine suspense and mounting terror and only in one respect some inauthenticity. Even though the policewoman Madeline Beck is believable, the depicted police procedure seems a bit implausible. Some police callousness and carelessness I will buy, but this excessive casualness comes too steep.

Totally persuasive, though, is Maggio's staging and the cast's cohesive ensemble work. That these Chicago actors are unfamiliar to us increases their credibility; but even without that, the performances are dazzlingly on target. Mary Beth Fisher's Theresa admirably finds finely calibrated but compelling details throughout. Matt DeCaro is staunch and jovial as Howard, David Adkins aptly makes Mercer fallible despite all his right instincts, Shayna Ferm's Harriet is idiotic in a very human way, and Ora Jones's policewoman has the proper blend of jadedness and sympathy.

The two most difficult roles are Tony and Les Kennkat, who must provide the biggest, and yet believable, character revelations. Ian Lithgow does well enough by Tony, but Howard Witt portrays Les, a cartoon character of primary colors, with such inventively delicate shadings as to be a pure joy. All that plus excellent production values make this, whatever your reservations, rather better than TV watching. ■

IN BRIEF: CLASSICAL MUSIC

PETER G. DAVIS

ANJA SILJA IS WHAT THE GERMANS CALL A *KUNSTDIVA,* an opera singer noted more for electric stage presence than vocal beauty. Well, perhaps. As with Mary Garden, Maria Callas, and many others before her, that hardly tells the whole story about Silja, who recently starred in the Glyndebourne Festival production of Janácek's **The Makropulos Case** at BAM. I go back a long way with Silja, who was (presumably) still a teenager when I first saw her in 1959 at the Stuttgart opera in *Il Trovatore.* There she caught the eye of Wieland Wagner, who whisked her off to Bayreuth a year later and became her mentor.

It's said that Silja, now in her sixties, makes vinegary, hooty, and frayed sounds, but that, as with Callas, her vocal flaws are easily overlooked because she is such a wonderful actress. An unfair observation and quite off base. Silja's soprano today is uncannily similar to the one that sang at Bayreuth 40 years ago. The "flaws," if such they be, have always been an integral part of her vocal persona, to be accepted or rejected according to taste. If her voice is even less conventionally beautiful than Callas's, her use of it, in an entirely different repertory of course, is just as shrewd and no less determined to serve the music. In my experience, only Elisabeth Söderström has given a comparably complete musical realization of Elina Makropulos, Janácek's 337-year-old heroine who learns to accept her mortality and embrace death. In Silja's throat, each note of this demanding part gets full value, especially the long and incredibly moving finale, which is sculptured with the consummate skill of a singer who knows her voice as well as she knows the score.

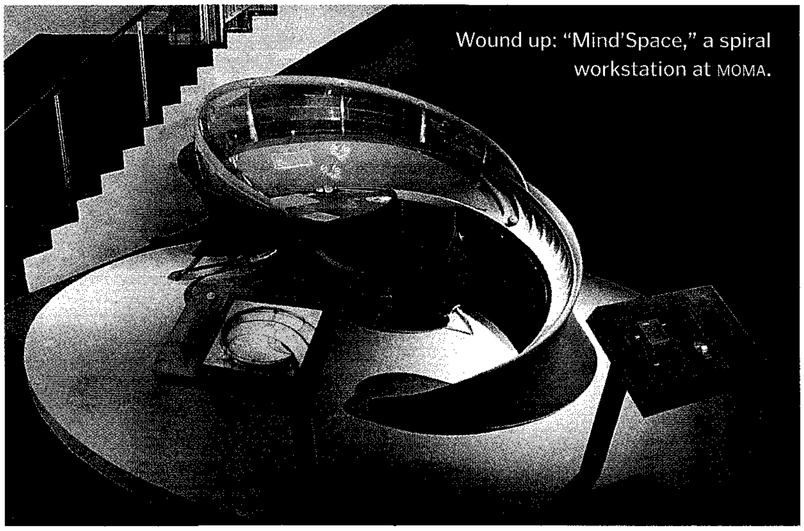
Silja bears no resemblance to Callas, whose movement was minimal and who acted mainly with her voice. Silja, on the other hand, characteristically physical, fearless, and self-revealing, defines Elina with myriad nuanced details that capture the full paradoxical nature of this ageless woman: her toughness, frailty, vulgarity, cruelty, sensuality, and, in the end, all-consuming humanity. There is no way to separate music from acting in this mesmerizing performance, supported by a superb cast, eloquent orchestral playing from the Brooklyn Philharmonic under David Atherton, and a brilliantly theatrical production by Nikolaus Lehnhoff that deserves detailed analysis in its own right. Okay, I'll say it—definitely the operatic event of the season. ■

Design for Working

MoMA looks at the evolution of the workspace in the digital age and finds the human desire for light and air usurped by the darker needs of computers.

FOR THE MUSEUM OF MODERN Art, our cherished repository of the modernist consciousness, **Workspheres** is a self-confrontational show: MOMA-threatening disturbances ripple just below the bland, placid melamine that covers many of the workstations. The revelation of architectural modernism was space, light, and abstract form, and the promise for the ideal workplace was ample sun, glassy openness, free flows, and machine-made furniture designed for the common man. But the spatial basis of modernism is evaporating. In this digital age, the computers on which we're hooked shy from the glare of light and transfix space, telling us where to sit.

MOMA design curator Paola Antonelli raises the question of how to make the most of a new environment dominated by the photosensitive, antisocial little creature that now commands our gaze and locks us in an isolating one-on-one relationship. The potential for the show is to demonstrate how to take our space back from these little Napoleons.


Wound up: "Mind'Space," a spiral workstation at MOMA.

No piece of furniture better epitomizes MOMA's traditional modernism than the Eames chair, whose contoured planes wafted through space like freefloating sculpture. Ray Eames, who learned from her mentor Hans Hofmann to push and pull space in her paintings, sculpted wings of plywood when she worked on the chair with her husband, Charles. The two married an industrial ethic to a modernist aesthetic, capturing an entire ethos in a single seat. In "Workspheres," Antonelli acknowledges a different ethos and the need for design to make sense of a workplace predicated on the new machine.

Antonelli invited six firms to speculate on the new environment, and unfortunately no messianic Eames chair emerges, only a number of anecdotal designs and several red herrings. LOT/EKarchitecture created a large metal-clad DVD pod, the "Inspiro-tainer," into which you step with great anticipation but little final yield: Squares on an interface panel trigger images in a virtual windshield, but the show fizzles, offering more bark than bite. Adding to the six original invitees, Finnish designers Teppo Asikainenen and Ikka Terho offer "Netsurfer," a chaise longue in which a reclining sitter spreads his legs to receive a computer in a thrust position: The relationship between the computer and the supine user is, well, Freudian.

Meanwhile, rows of new swiveling, scuttling ergonomic chairs line the walls. But on the Eames scale of innovation and beauty, the efforts (which also include tables and lamps) fall short, and are often simple, perfunctory, and plain. Cumulatively, they do not represent a robust and insightful vision but rather designs that are, with some exceptions, thin and dry, tending to the immateriality we sense on our computer screens. MOMA has long been the chief oracle of design objectivity, and these chairs lack the subjectivity that would make them memorable. Even priests of design strangeness like Philippe Starck and Gaetano Pesce tame their usually surreal impulses.

None of the designs has an inherent spatial concept that helps shape a room as the Eames chair did. Together, the composite materials, the plastic laminates and the synthetic fabrics, add up to a near-virtual, artificial environment, as though on-screen visions were projected into space. The resulting physical *therelessness* of the show is underscored by simulated electronic skies hung on screens above several workstations by Japanese designer Naoto Fukasawa: Some designers already assume the absence of a real sky and natural light in our workspaces.

As though subordinated by computer culture, the designers show a strange lack of desire and will to advocate a more physical environment, and only two exhibits break through the general reticence to critique this new, rather flat and airless world. In the penultimate gallery, guards are constantly barking "Don't touch" to people who want to reach out to a touchy-feely "Bed in Business," outfitted by Hella Jongerius. The mattress, with speakers on either side of a pillow lifted toward a movable screen at the foot, is made of paper-wrapped springs that invite contact. For another commissioned installation, "Mind'Space," a group of four studios created a workstation that spirals up to a curving desk that is actually a screen; this spatializes the way we think by break-

Worksheres
At MOMA through April 22.

Photograph by Michael Moran.

Maybe I was supposed to get Parkinson's.

Maybe the last 20 years were just a warm-up for this moment. After all, my career has given me a certain stature (even for a short guy). And people seem to pay attention when I speak. So listen to this: Of all the brain disorders, Parkinson's is the one that scientists truly believe may be closest to a cure. Yet it remains severely underfunded. In fact, with enough funding, they feel they can crack it within 10 years. And if they can cure Parkinson's, then similar diseases like Alzheimer's, Huntington's, and ALS (Lou Gehrig's Disease) may not be far behind. You can help make that happen. Go to my Web site. Or call to make a donation. You have the power to wipe out this disease. To affect millions of lives. Okay, okay. I'll get off my soapbox now.

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ing out of the framed box. Like the Eames chair, the enveloping workstation carves space with unusual grace.

WHAT IS MISSING FROM THIS OBJECT-ORIented show is a vision of how the pieces fit into a larger environment. We can gather from the wheels on many chairs and tables, and the flex backrests, that the new workspace amounts to a changeable and mobile action environment—that the lean, athletic chairs and tables are meant to career across floors like billiard balls.

Activity is the binder in what we might presume are open work-lofts. But the show is organized MOMA-fashion, like a taxidermists' ball, with chairs lined up as specimens ready for inspection. For an explication of the show, we have to look at the informative catalogue, where various essays and photographs explain, for example, that the new design process "does not deliver finished space or fixed equipment."

Had the furniture been set loose in mixed settings, and perhaps even programmed to slide on moving tracks, as Issey Miyake's fashions were at last year's ACE Gallery show, we could understand how the designs protest the "uniform, authoritarian models of the last 50 years." Maybe the new, informal workstations break "with the fascination with modularity and puzzlelike precision" of the old cubicles and give way to a new "ambiguity and elasticity," but we hardly understand from the show's layout that we are occupying a new "negotiable environment."

The division of territory at MOMA may have kept Antonelli from creating an architectural syntax that makes greater sense of the objects. We have the micro views but no macro vision—no sense of how the computer relates to light, how it might help create community, and how the furniture might relate to the basic tenets of modernism beyond task-oriented functionalism.

The show remains a charming collection of friendly objects, but the glue is missing from the collage. Like all of Antonelli's shows, this one is challenging and timely, but it only glancingly addresses how the computer is eroding the hard-won humanistic qualities of modernism. The exhibits are disconnected, leaving the show disturbingly interruptus. We await the architectural sequel. ■

IN BRIEF: TELEVISION

JOHN LEONARD

The Lone Gunmen (SUNDAYS, STARTING MARCH 4; 9 to 10 P.M.; Fox) suggests that the alien pollywogs in charge of abductions for Chris Carter have been up to more than sex games and cancer experiments. They also harvest jokes. Everything that used to be funny in *The X-Files* has been surgically removed this season. After a sense-of-humor transplant, these laughs show up instead in a spin-off featuring the conspiracy theorists John Fitzgerald Byers (Bruce Harwood), Melvin Frohike (Tom Braidwood), and Richard "Ringo" Langly (Dean Haglund)—upon whom Mulder once relied for computer hacking whenever his paranoia pollen count got above a sneeze.

Not since *Get Smart* has there been a bigger bunch of bunglers. Whether they investigate corporate invasion of privacy (Octium chips), or illegal Japanese whaling (ninjas), or airline terrorism to boost the arms trade (good-bye, World Trade Center), or a politician so much like Bill Clinton that he should wear a V-chip on his jogging shorts, or the whereabouts of the long-missing Pastry Poisoner of Alsace-Lorraine, who murdered members of the French Resistance in World War II (and can be identified only by a map-of-Germany birthmark on her butt), what they do best is klutz. They always get the goods but just as invariably lose them before they can publish the evidence in their desktop tabloid.

Which is why they usually require the sleek help of the black-leather bounty hunter Yves Adele Harlow (Zuleikha Robinson pretending to be Emma Peel: "Conspiracy theories and masturbation—I always suspected there was a connection"). If you've already noticed that "Yves Adele Harlow" is an anagram for Lee Harvey Oswald, this is your sort of series, in which "Who shot J.R.?" and "Who shot JFK?" are the same question. Then there's the hunky dunce Jimmy Bonds (Stephen Snedden pretending to be Tom Cruise). He may impede more than he helps, but we know his heart is noble because, with sonar helmets and a beeping pigskin, he is trying to teach blind people to play football, though nobody yet has caught a pass.

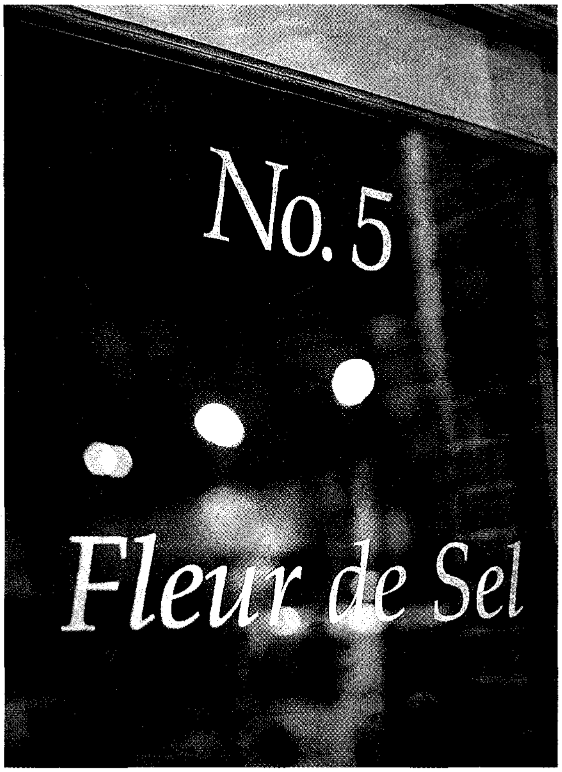
The visual jokes (*Risky Business*, *Movietone* newsreels) are as witty as the word games ("Angina Monologues"). Nor do we need to worry whether the father of Scully's child is a Mulder or a Triffid. ■

Charm School

Leave the grand and beautiful restaurants to the tourists; humble Fleur de Sel—with its laid-back grace and flawless menu—teaches us a few lessons about what truly matters.

As much as people analyze and hypothesize about our relentless pursuit of beauty and the inordinate amount of power given to it in our culture, it's really a fairly obvious trait. You don't have to be Camille Paglia (*whew!*) to recognize the universal appeal of Michelangelo's *David* or Makena Beach in Maui, or to understand why David Letterman fails to blink while he interviews the model Gisele Bundchen. Charm, however, is a far more elusive quality. It requires time to be discovered. Its origins are not as easy to divine.

For example, a restaurant can be deemed beautiful as soon as you walk through the door. Most anyone who has been there remembers the moment when, after you ascended the staircase, the dark, rigid grandeur of The Four Seasons' Grill Room first came into view, or your maiden dance under the Deco chandelier on the Fred-and-Ginger-perfect floor of the Rainbow Room. But charm is rarely a first-sight kind of sensation. You won't necessarily find it woven into the curtains or hanging from the ceiling. You have to sit down and wait.



Hard Sel: The restaurant's exterior.

Take **Fleur de Sel**. The entrance has been under a scaffold from the day it opened on a bleak Flatiron-district street that boasts less foliage than the Bonneville Salt Flats. The room is stolid, square, and overly lit in spots (it's bright enough by the window for Georgette Klinger to inspect your pores), with a flat terra-cotta floor, perfunctory café furniture, and equally unremarkable flowers. Worst of all, two of the walls are exposed brick, the calling card of all thoughtless seventies-era urban renovation, sure to unwittingly (and unpleasantly) remind you of wine bars and loft beds. Hopeless, right?

Didn't I tell you to wait? I have been to Fleur de Sel about a dozen times now, and not always for work. Why? Because it is gently winning, unfailingly satisfying, and *effortlessly* charming. There may be nothing compelling to look at—other than your dinner companions, so choose wisely—but for all its lack of splendor, a relaxing sensation takes over as soon as you enter the room, like a kind, warm hand firmly landing on your shoulder, assuring you that there is nothing more to worry about. Your last stressful decision was made when you passed under the scaffolding. This is one contented room. Half its inhabitants probably don't even notice the brick.

Should your suspicions remain, they will soon be dismantled by the confidence of the staff, each of whom seems to be willing to perform any task for your benefit, from taking your coat to refilling a water glass. The small room never feels close or cramped because everyone moves from one task to the next with smooth assurance. Best of all, everyone involved exudes pride in what Fleur de Sel offers: a finely honed menu with virtually no missteps, marked by a preference for grace and delicacy, boldness without boasting, and balance without a touch of blandness.

Ever buy a person a perfect gift, one that takes him by surprise because he had no idea you knew how much he wanted it? Chef-owner Cyril Renaud must feel like this all the time, because his precisely edited menu is buoyed by unheralded treats delightfully hiding amid many of his dishes. Snapper is delicately seared, but it's the scotch-lobster sauce with a brash tweak of harissa paste that turns the dish jigworthy. Parsnip soup arrives looking like the work of an overzealous Starbucks employee: a bowl of foam nominally anchored by a few parsnip slices. However, the foam is not only luscious and faintly sweet, but beneath the clouds lie barely earthbound squares of ravioli bursting with the lush flavor of chestnuts and white truffles. The rustic, earthy quality of otherwise silken sweetbread ravioli is enhanced by a superb coarse broth of cèpes, sautéed eggplant, and creamed spinach. I think rose water is as cloying as most Jane Campion movies, and apricots are as in-your-face as Shania Twain's wardrobe. But combine the two and something fresh and subtle happens to a seared

Fleur de Sel
5 East 20th Street (212-460-9100). Lunch, Monday through Friday noon to 2 P.M.; dinner, Monday through Thursday 6 to 10:30 P.M., Friday and Saturday 5:30 to 10:30 P.M., Sunday 5:30 to 9 P.M. Prix fixe: lunch, $30, dinner, $52. V., M.C., A.E.

Photographed by Kenneth Chen.

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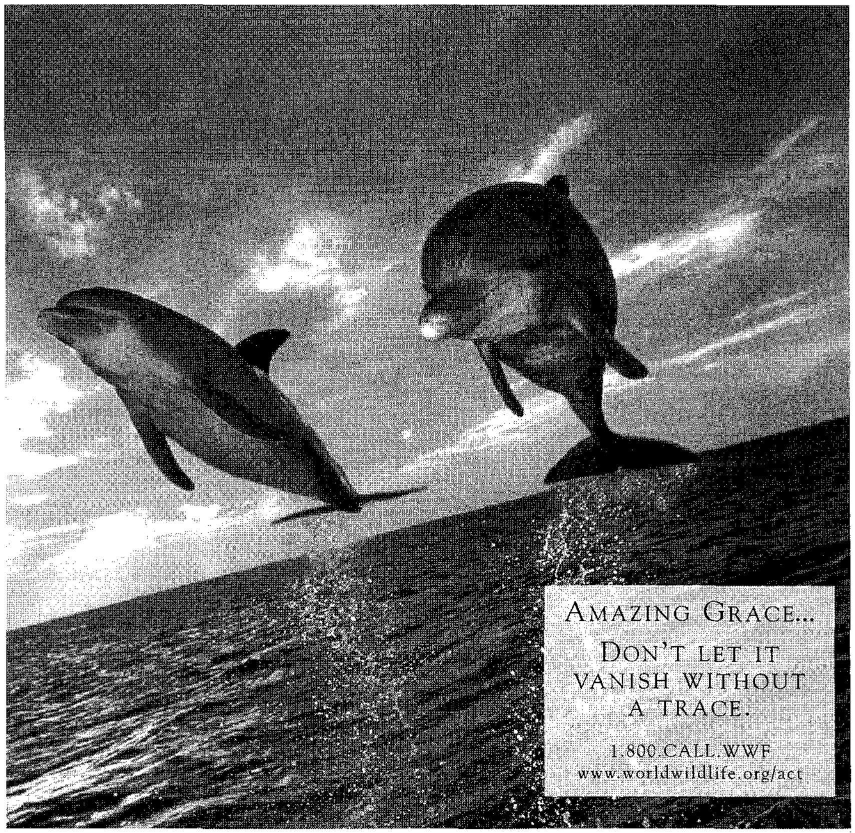
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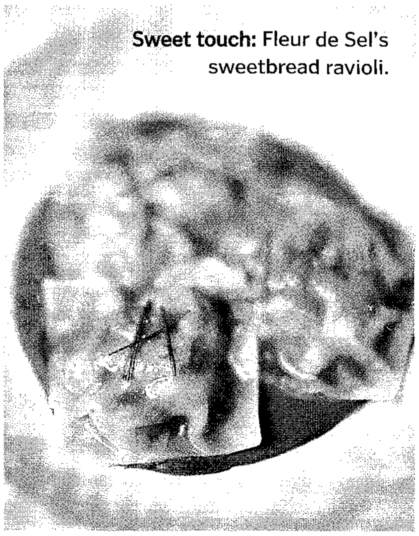
Sweet touch: Fleur de Sel's sweetbread ravioli.



foie gras. Baby shrimp, watercress, and celery leaves would make a breezy salad on their own. Adding vanilla-lemongrass vinaigrette to it is like putting a diamond in the bottom of a glass of champagne: a perfect, if over-the-top, complement.

There is a beet-licorice sauce to make suddenly ubiquitous venison taste new, and a nutty Egyptian grain called kamut waiting to share the limelight with a loin of lamb in the softest of Dijon marinades. One galette of turnips and figs hidden beneath the succulent Catskill-bred pigeon is simply not enough. Roasted scallops get a sweet-and-sour honey-sherry gastrique that renders them wonderfully unfamiliar. Chicken gets a rejuvenating bath in a sauce of foie gras and Armagnac. There aren't many more choices. But how many more do you need?

Despite one or two overly interpretive ice creams and ganache accompaniments, the dessert selection—chocolate tart soufflé, caramelized-apple crêpe, tartare of poached pear in cassis, and raspberry feuilleté—is blissfully in concert with the first two courses of the prix fixe menu. All told, it could leave you almost grateful that Fleur de Sel makes do with armless chairs and not plush banquettes or loft beds. However, just so you don't feel too at home, the menu has a printed request against the use of cell phones in the room. Be still my heart—and all those little Nokias. Let others pine and lust and forsake all else for beauty. I will be content to while away my hours counting the grains of sea salt in the little wooden bowl on my table at Fleur de Sel, a happy slave to charm. ■

IN BRIEF: MUSIC

BACK IN THE EARLY NINETIES, WHEN INDIE ROCK'S secret passions were shared in 'zines instead of online, Pavement front man Stephen Malkmus was a cryptic wiseacre with a gift for making his mumbles echo like manifestos. He wasn't shy about it, either: "I've got style, miles and miles," he once sang, "so much style that it's wasted." By the end of the decade, he actually began wasting all that style, softening Pavement's angularity into loose-limbed artiness on 1999's *Terror Twilight* and in the distended live shows that followed. By last year, when Pavement finalized a breakup as oblique as its lyrics, it was hard to tell whether Malkmus's music would ever feel effortless again.

His solo debut, **Stephen Malkmus** (Matador), doesn't sound so different from late-period Pavement, but at least he's regained his smart-ass swagger. As his backing band, the Jicks, shambles all over his hummable melodies, Malkmus deadpans about Alaskan voyages, Yul Brynner ("I'm not what you think I am / I'm the king of Siam")—even an abduction by pirates. And while his lyrics might read like nonsense, they also dare you to parse them and seem to stare you down if you can't. At the end of "Jo Jo's Jacket," he even throws in a few lines from Bob Dylan's "It's Alright Ma (I'm Only Bleeding)," apparently just for the heck of it.

Malkmus really gets serious only on "Church on White," the emotional center of the album and one of the few directly heartfelt songs he's ever written. It's an elegy of sorts for his friend the late novelist Rob Bingham, but it also seems to encompass the things Malkmus struggled to keep with him as he grew into and then away from Pavement. Over a lilting tune undisturbed by the kind of fragmented guitar on the other tracks, Malkmus sings: "When you're hot, you're hot / And when enough's enough / Do the fakers drop out? / Promise me / You will always be / Too awake to be famous / Too wired to be safe." The song could almost be read as a code, a shared secret in a world where it's easy to lose touch with your promise and the confidence it once gave you. Of course, with an artist as elliptical as Malkmus, it's hard to know for certain. And the distinct possibility that those lines simply popped into his head one day is what makes this album exciting. *Robert Levine*

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Edited by Ben Kaplan

This Week's Releases

The Mexican
Gore Verbinski's new movie stars Brad Pitt as a klutzy gangster and Julia Roberts as his girlfriend, who can't keep the couple out of harm's way. James Gandolfini provides the harm. (2 hrs.; R) • Opens 3/2.

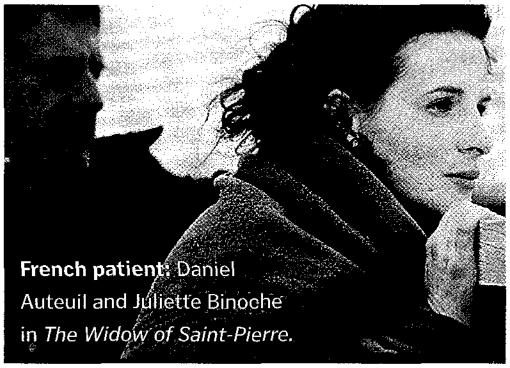
Series 7: The Contenders
A twisted black comedy about an armed couple, Glenn Fitzgerald and Brooke Smith, who hunt each other on television in a reality-based game show. (1hr. 25 mins.; R) • Opens 3/2.

See Spot Run
In John Whitesell's directorial debut, David Arquette plays a postman whose targeted new pup is the FBI's No. 1 witness in a case involving the mob. Guess what Paul Sorvino plays. (1 hr. 35 mins.; PG) • Opens 3/2.

The Caveman's Valentine
The second collaboration between Samuel L. Jackson and director Kasi Lemmons, about a homeless man's supernatural search for a child's killer. (1 hr. 40 mins.; R) • Opens 3/2.

The Gospel According to Philip K. Dick
Mark Steensland's documentary examines the life and highly esoteric notions of science-fiction writer Philip K. Dick. (1 hr. 20 mins.; NR) • Opens 3/2.

The Widow of Saint-Pierre
See Rainer, page 62. (1 hr. 37 mins.; R) • Opens 3/2.


French patient: Daniel Auteuil and Juliette Binoche in *The Widow of Saint-Pierre.*

New Films

★ Almost Famous
Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin–ish band in order to write a cover story about them for *Rolling Stone.* (Rainer; 9/18/00) (1 hr. 45 mins.; R) • The Screening Room; AMC Empire 25 Theatres; Clearview's Cobble Hill.

★ Before Night Falls
Javier Bardem gives an astonishing, freewheeling performance as the gay Cuban literary exile Reinaldo Arenas, who in 1990 died in New York from AIDS. (Rainer; 1/8/01) (2 hrs. 13 mins; R) • Quad Cinema; Clearview's Chelsea; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas; Pavilion.

Billy Elliot
A striking miner's son furtively studies ballet and eventually wins over his hard-nosed dad. (Rainer; 10/23/00) (1 hr. 40 mins.; R) • CC Village East; AMC Empire 25 Theatres; CC Eastside Playhouse; Kew Gardens Cinemas; North Shore Towers.

★ Cast Away
Tom Hanks plays a FedEx systems engineer who is stranded on a remote and uninhabited island in the South Pacific in this Robert Zemeckis movie. At its best, the film is a graceful and resonant fable about isolation and the will to endure. (Rainer; 12/25/00) (2 hrs. 17 mins.; PG-13) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; AMC Empire 25 Theatres; Clearview's First & 62nd St.; UA East; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Movieworld; UA Movies at Staten Island.

★ Charlie's Angels
Cameron Diaz, Drew Barrymore, and Lucy Liu play the new generation of Angels in this daffy, spirited movie. (Rainer; 11/7/00) (1 hr. 43 mins.; PG) • CO Worldwide Cinemas.

Chocolat
Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; CC Angelika Film Center; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Sony Lincoln Square; Whitestone; Clearview's Cobble Hill; Kaufman Astoria Cinema; Atrium; UA Movies at Staten Island.

★ Chunhyang
The veteran Korean director Im Kwon Taek renders a masterly take on an eighteenth-century folk tale. (Rainer; 1/08/01) (2 hrs.; NR) • Quad Cinema.

★ Crouching Tiger, Hidden Dragon
Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. Chow Yun-Fat and Michelle Yeoh star as great warriors and friends with a deep, unspoken ardor for each other; Zhang Ziyi, a marvelous young actress, is their nemesis. (Rainer; 12/11/00) (; R) • Battery Park City Cinema; CC Angelika Film Center; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; UA Gemini; Lincoln Plaza Cinemas; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; bam Rose Cinemas; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Marboro; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.

Double Take
Orlando Jones stars as a banker framed for laundering money who unwittingly exchanges passports with a man who's an actual criminal (Eddie Griffin). (1 hr. 28 mins.; PG-13) • AMC Empire 25 Theatres; Magic Johnson Harlem USA.

Down to Earth
Chris Rock plays an amateur comedian and bicycle messenger who is mistakenly whisked to Heaven by an angel and returned to Earth to inhabit the just-murdered body of a white Park Avenue billionaire. The film is flat and soppy. Why do brash comics feel they have to turn themselves into saps in order to be movie stars? (Rainer; 2/26/01) (1 hr. 34 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Dude, Where's My Car?
Ashton Kutcher and Seann William Scott co-star in this raunchy road film à la *Road Trip,* which involves pudding, angry girlfriends, and amnesia. (1 hr. 41 mins.; PG-13) • CO Worldwide Cinemas.

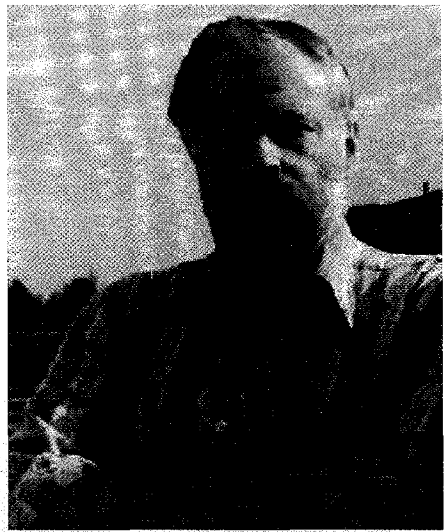
The Emperor's New Groove
Eartha Kitt, Sting, and David Spade lend their voices to this animated fable about an ancient diva with witchy powers—with Kitt, of course, in the leading role. (1 hr. 12 mins.; G) • AMC Empire 25 Theatres; Linden Boulevard Multiplex.

Faithless
Liv Ullmann directs but does not appear in this drama of the anguish of infidelity scripted by Ingmar Bergman. (Rainer; 2/5/01) (2 hrs. 22 mins.; NR) • Quad Cinema; Lincoln Plaza Cinemas; Kew Gardens Cinemas.

Finding Forrester
Yet another tale from director Gus Van Sant about a

Documentary

Weird Science



Philip K. Dick (pictured)—whose fan base has long consisted of pimply Dungeons & Dragons aficionados and twitchy, hollow-cheeked amphetamine tweakers—was a clearly disturbed, highly prolific, and arguably brilliant science-fiction writer, perhaps best known for *Do Androids Dream of Electric Sheep?*, which was the basis for Ridley Scott's *Blade Runner.* For **The Gospel According to Philip K. Dick**, director Mark Steensland interviewed a slew of the late author's friends and peers, all of whom struggle to explain Dick's highly esoteric notions of mysticism and technology—and all of whom are *very* strange. Because there's so little video footage of the author himself, the filmmakers have created an animated version of Dick to put a face to the archival audiotapes. The effect is so peculiar and off-putting, we just know he would've approved. Opens March 2 at Cinema Village.

Top photograph by Catherine Cabrol; bottom photograph courtesy of First Run Features.

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

kindly mentor (Sean Connery) who helps a troubled-though-brilliant student (Rob Brown) get his life together. (2 hrs. 16 mins.; PG-13) • Loews 19th St. East; AMC Empire 25 Theatres; Loews Coronet; UA Gemini; Sony Lincoln Square.

The Gift
Cate Blanchett is a seer in a Georgia bayou whose readings for troubled local townsfolk are more like social-service sessions. This is mostly a movie about the unseen in which what you see is what you get. (Rainer; 1/29/01) (1 hr. 49 mins.; R) • UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Sony Lincoln Square; Pavilion.

★ Gladiator
Ridley Scott's film is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while at the same time presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. Crowe's intensity holds the film together. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) • CC Crown Gotham; Loews State.

Hannibal
Anthony Hopkins is a plumper, more princely Hannibal Lecter this time out, and he's also more cartoonized—a figure of grisly fun. Julianne Moore replaces Jodie Foster as FBI agent Clarice Starling, and she gives a clenched-jaw performance that is skillful but out of keeping with the tone of flamboyant Grand Guignol burlesque. (Rainer; 2/19/01) (1 hr. 50 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Olympia; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Cross-bay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

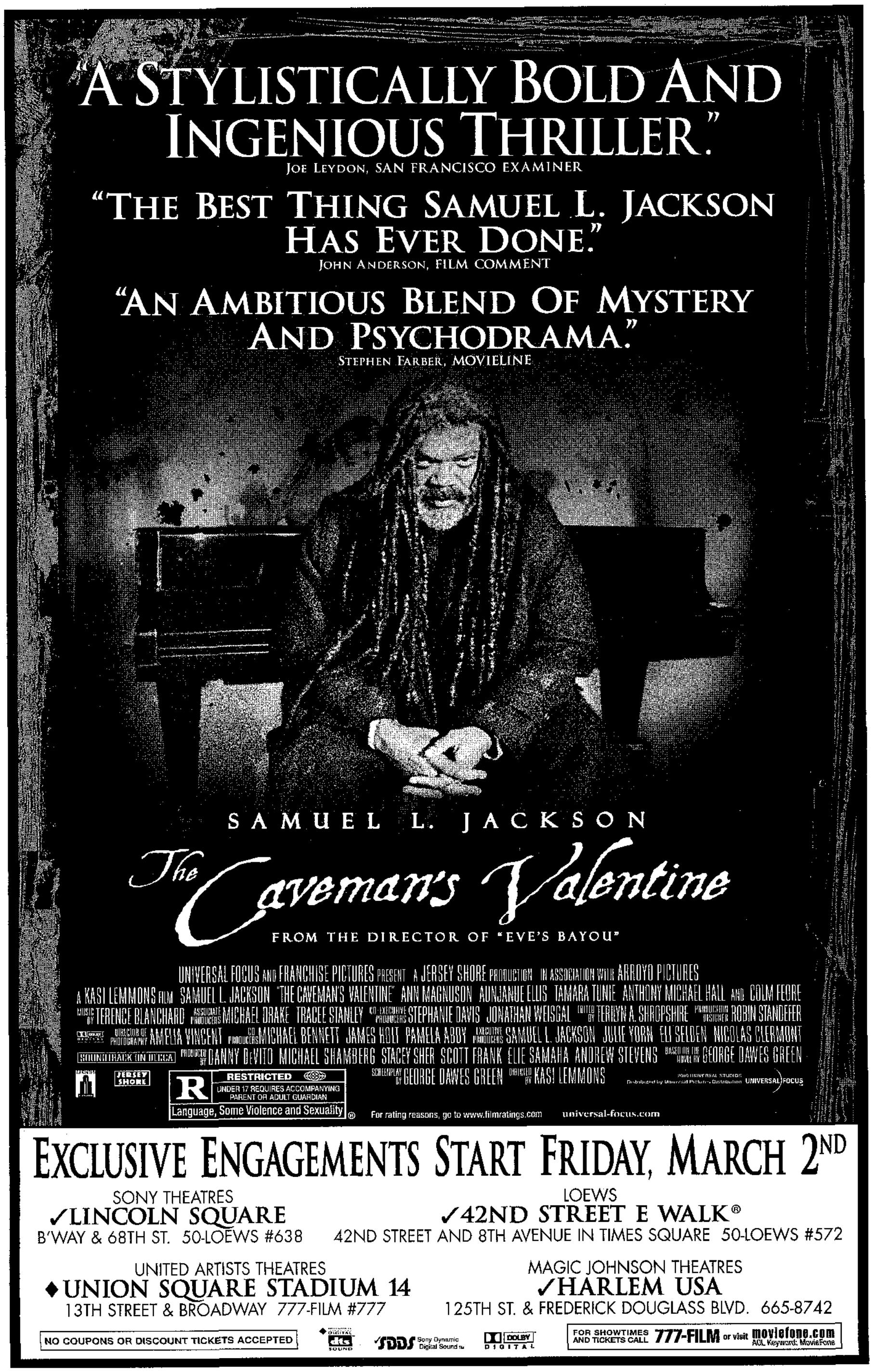
Head Over Heels
Monica Potter stars as a single city girl who unwittingly moves into an apartment with four gorgeous supermodels. (1 hr. 31 mins.; PG-13) • Loews New York Twin.

★ The House of Mirth
In Terence Davies's rigorously elegant adaptation of Edith Wharton's novel set in 1905 New York, Gillian Anderson is Lily Bart, the socialite who is undone by the society she wants to become a part of. (Rainer; 1/1/01) (2 hrs. 4 mins.; NR) • Paris Theatre; Kew Gardens Cinemas.

In the Mood for Love
Wong Kar-Wai's new film is set in Hong Kong in 1962, but most of it is shot indoors. Trancelike yet chichi, it's an example of pop schlock aestheticism. (Rainer; 2/6/01) (2 hrs. 10 mins.; R) • Battery Park City Cinema; CC Angelika Film Center; CC Murray Hill Cinemas; Clearview's Beekman; Lincoln Plaza Cinemas; bam Rose Cinemas; Kew Gardens Cinemas.

Journey to the Sun
A naïve boy from western Turkey (Newroz Baz) and a member of the Kurdish rebel underground from the East begin an unlikely brotherhood and a journey toward the Iraqi border. (1 hr. 44 mins.; NR) • Cinema Village.

The Legend of Rita
Bibiana Beglau stars in the title role as a former criminal now posing as a socialist factory worker.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JOE LEYDON, SAN FRANCISCO EXAMINER

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JOHN ANDERSON, FILM COMMENT

"AN AMBITIOUS BLEND OF MYSTERY AND PSYCHODRAMA."
STEPHEN FARBER, MOVIELINE

SAMUEL L. JACKSON
The Caveman's Valentine
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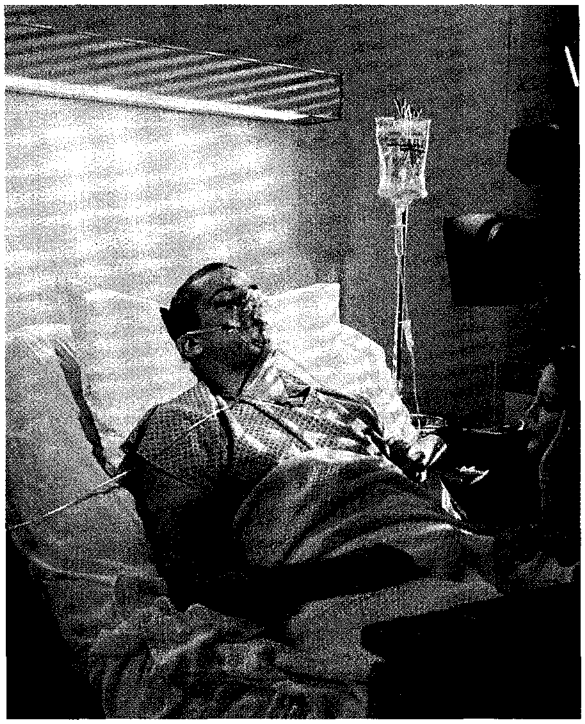
Opening

The Real World, With Guns

"The film is something of a revenge fantasy," says Daniel Minahan about **Series 7**, his satire of reality-based television. "I was working as a producer for a Fox tabloid-television show, and it really became clear to me how news has just become entertainment." The movie envisions a television program called *The Contenders,* in which six contestants are randomly chosen, given guns, assigned cameramen, and forced to kill one another off until only one survivor remains. Of course, amid all the carnage, love blossoms between two of the contestants—the show's reigning champion, the eight-months-pregnant Dawn (Brooke Smith) and, "coincidentally," her old high-school sweetheart, Jeff (Glenn Fitzgerald, pictured), a startlingly untalented artist who's dying of testicular cancer. "I can't say the film is exactly a condemnation of either tabloid television or reality-based programming," Minahan says. "Because, up until filming *The Contenders,* I loved watching all of that stuff." Now, however, "I've lost my hard-on for those kinds of shows," he says. "They all look fake to me." *Series 7* opens March 2. D.D.K.



Directed by Volker Schlöndorff. (1 hr. 41 mins.; NR) • Film Forum.

Maléna
Giuseppe Tornatore directs this tragicomedy about a chic, mysterious woman (Monica Bellucci), the kind who regularly has gentleman callers fighting to light her cigarette. Giuseppe Sulfaro stars as the man who's been obsessed with her since he was 13. (1 hr. 30 mins.; R) • CC Village East; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Cinemart.

★ Meet the Parents
Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) • CO Worldwide Cinemas.

Miss Congeniality
A tomboy FBI agent (Sandra Bullock) must learn how to be glamorous in order to go undercover as a beauty-pageant contestant. Co-stars Candice Bergen and Michael Caine. (1 hr. 40 mins.; PG-13) • AMC Empire 25 Theatres.

Monkeybone
A successful cartoonist (Brendan Fraser) falls into a coma, and his spirit is transported to an odd limbo in which he must outwit Death (Whoopi Goldberg). (2 hrs.; NR) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; AMC Empire 25 Theatres; Clearview's First and 62nd Street; Clearview's Park and 86th Street; New Coliseum; Nova; Atrium; UA Movieworld; UA Movies at Bayside; UA Midway; UA Crossbay; UA Astoria; Main Street Cinemas; UA Movies at Sheepshead Bay; Ridgewood; Pavilion; Bay Plaza.

Nico & Dani
Sexual-coming-of-age tale about two Spanish teenagers. Starring Fernando Ramallo and Jordi Vilches. (1 hr. 30 mins.; NR) • Cinema Village; Cinemart.

★ O Brother, Where Art Thou?
Set in Depression-era Mississippi, this Coen brothers movie actually takes place in their usual rarefied and icy-hot postmodern Nowheresville. George Clooney, John Turturro, and Tim Blake Nelson star as escaped convicts; the shagginess of the performances is appealing. (1 hr. 46 mins.; PG-13) • UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Sutton; Sony Lincoln Square; Clearview's Cobble Hill; Kaufman Astoria Cinema; Kew Gardens Cinemas.

★ The Pledge
Sean Penn directed this movie starring Jack Nicholson as a retired Nevada homicide detective who can't let go of a hunch that a killer of young girls is still roaming free. Nicholson isn't his usual strutting satyr self here; his eyebrows don't go in for heavy calisthenics. (Rainer; 1/15/01) (1 hr. 48 mins.; R) • UA Union Square; Loews Kips Bay Theatre; Loews State; Loews New York Twin; Loews Orpheum 7; Centre Sunnyside.

The Price of Milk
New Zealander Harry Sinclair's movie about two young lovers is set against verdant valleys and brings into the mix mysterious crones, Maori golfers, children's shoes, stolen quilts, and dairy cows. Mostly it's unmagical magical realism. (Rainer; 2/26/01) (1 hr. 27 mins.; NR) • CC Angelika Film Center.

Proof of Life
Russell Crowe is a kidnap and ransom negotiator and Meg Ryan is the wife of an engineer (David Morse) who has been abducted in a South American country and needs rescuing. The chemistry between these two stars is nil. (Rainer; 12/25/00) (2 hrs. 3 mins.; R) • CO Worldwide Cinemas.

★ Quills
Geoffrey Rush plays the Marquis de Sade, imprisoned in the Charenton asylum for the insane, and he's a degenerate fop who smuggles scurrilous screeds out into the world with the help of a chambermaid (a radiant Kate Winslet). (Rainer; 11/27/00) (2 hrs. 10 mins.; R) • CC Village East; AMC Empire 25 Theatres.

Recess: School's Out
Allyce Beasley, Dabney Coleman, and Jason Davis lend their voices to this animated film about an evil high-school principal who aspires to eradicate summer vacation by using a special laser gun. (1 hr. 22 mins.; G) • Battery Park City Cinema; CC Village East; Clearview's Chelsea West; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Sutton; Magic Johnson Harlem USA; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.

Requiem for a Dream
Darren Aronofsky's controversial adaptation of the Hubert Selby Jr. novel, which tells four parallel stories all dealing with addiction. Starring Ellen Burstyn, Jared Leto, and Jennifer Connelly. (1 hr. 42 mins.; NR) • Quad Cinema; AMC Empire 25 Theatres.

Rugrats in Paris: The Movie
Those especially shrill animated children from the popular TV show shriek and bleat their way onto the big screen. (1 hr. 18 mins.; G) • CO Worldwide Cinemas; Linden Boulevard Multiplex; Centre Sunnyside; Kew Gardens Cinemas; Main Street Cinemas.

Save the Last Dance
Julia Stiles stars as a dance student having troubles in an interracial affair. (1 hr. 52 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; UA Astoria; UA Crossbay II.

Saving Silverman
Two friends try to stop their buddy from marrying the wrong woman. Starring Jason Biggs, Amanda Peet, and Neil Diamond as himself. (1 hr. 31 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; UA Gemini; Loews 84th Street; UA Marboro; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; Atrium; UA Movies at Staten Island.

★ Shadow of the Vampire
Willem Dafoe triumphs as the actor-vampire Max Schreck in this uneven but sometimes chilling and witty film. (Rainer; 1/8/01) (1 hr. 30 mins.; R) • UA Union Square; Loews State; Clearview's Cobble Hill; Kew Gardens Cinemas.

Snatch
Guy Ritchie's film is about warring factions of London gangsters and jewelers, and the subplots cross and recross in a way that's more exhausting than exhilarating. (Rainer; 1/29/01) (2 hrs. 10 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Kaufman Astoria Cinema.

State and Main
David Mamet's movie about a Hollywood movie crew invading a New England village; the overall effect is surprisingly mild for Mamet. (Rainer; 1/2/01) (1 hr. 46 mins.; R) • UA Union Square.

Sugar and Spice
Marley Shelton, Mena Suvari, and Marla Sokoloff star in this black comedy about a high-school cheerleader who becomes pregnant and plans a heist to ensure her baby's financial future. Directed by Francine McDougall. (1 hr. 57 mins.; PG-13) • Cinemart.

Sweet November
An ambitious executive (Keanu Reeves) sets up an unorthodox relationship with a young free spirit (Charlize Theron): a one-month trial relationship with no strings attached. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East;

Photograph courtesy of USA Films.

Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Coronet; Sony Lincoln Square; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Taste of Others

A successful businessman (Jean-Pierre Bacri) becomes immersed in the world of theater only to be gleefully taken advantage of by a cavalcade of artists. (1 hr. 52 mins.; NR) • CC Village East; Lincoln Plaza Cinemas; Pavilion; Kew Gardens Cinemas.

★ Terrorists in Retirement

Initially banned by French TV, this documentary about mostly Jewish immigrant Resistance fighters has some startling interview material that bolsters the film's notion that the French Communists betrayed these fighters to the Nazis for being insufficiently French. (Rainer; 1/15/01) (1 hr. 24 mins.; NR) • Film Forum.

★ Thirteen Days

A workmanlike but engrossing docudrama-style depiction of how the Kennedy White House dealt with the Cuban Missile Crisis. Kenny O'Donnell, a friend and adviser to both Jack and Bobby, is the White House aide who provides the focal point for most of the scenes. As played by Kevin Costner, he has a Boston accent that could use some coaching. (Rainer; 1/2/01) (2 hrs. 15 mins.; R) • Loews 19th St. East; AMC Empire 25 Theatres; Clearview's Park and 86th St.; Sony Lincoln Square; North Shore Towers; UA Movieworld.

This Is Spinal Tap

Rob Reiner's classic satire of the heavy-metal scene, starring Michael McKean, Christopher Guest, and Harry Shearer. (1 hr. 22 mins.; R) • The Screening Room.

3000 Miles to Graceland

See Rainer, page 62. (1 hr. 45 mins.; PG-13) • UA Crossbay; Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews 42nd Street East Walk; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; College Point Multiplex; Jackson Triplex; Kaufman Astoria; Main Street Cinema; UA Midway; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

★ Traffic

Steven Soderbergh directed this uneven mélange—a movie about drug trafficking, set in locales as disparate as Tijuana and Cincinnati's affluent Boyle Heights, in which several seemingly disparate stories come together in a sweeping vision of corruption and redemption. The cast is impressive, including Michael Douglas, Catherine Zeta-Jones, Benicio Del Toro, and Don Cheadle. (Rainer; 1/2/01) (2 hrs. 20 mins.; R) • Battery Park City Cinema; Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; bam Rose Cinemas; Linden Boulevard Multiplex; Pavilion; UA Marboro; Kaufman Astoria Cinema; Atrium; UA Movies at Staten Island.

Valentine

David Boreanaz and Denise Richards star in this slasher film involving psychotic Valentine's Day cards and a creepy killer. (1 hr. 41 mins.; R) • Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema.

Vertical Limit

Chris O'Donnell stars as a climber who must rescue his sister atop the peaks of K2, one of the world's highest and most treacherous mountains. (1 hr. 41 mins.; PG-13) • CO Worldwide Cinemas.

The Wedding Planner

The ubiquitous Jennifer Lopez stars as a San Franciscan wedding planner who's trying to balance her career and a romance with a tireless do-gooder (Matthew McConaughey). (1 hr. 31 mins.; R) • Battery Park City Cinema; CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Orpheum 7; UA Gemini; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

What Women Want

A male-chauvinist pig (Mel Gibson) sees the error of his ways after a bump on the head gives him the ability to read women's minds. Co-stars Helen Hunt. (1 hr. 34 mins.; PG-13) • Loews State; Loews 84th Street; Cinemart; Kaufman Astoria Cinema.

★ Wonder Boys

A superb comedy, starring Michael Douglas as a college creative-writing professor in Pittsburgh whose wife has walked out on him, about the long weekend in which his life unravels and ties itself up again. (Rainer; 3/6/00) (1 hr. 52 mins.; R) • CO Worldwide Cinemas.

Yi Yi

Edward Yang's complicated tale examining the relationship between a mother and son, and the nature of family in general. (2 hrs. 53 mins.; NR) • Cinema Village.

★ You Can Count On Me

Writer-director Kenneth Lonergen's wonderfully small-scale movie stars Mark Ruffalo and Laura Linney as reunited brother and sister, and theirs is one of the most convincing portraits of family connection I've ever seen. They get all the feints and parries between siblings just right. (Rainer; 10/23/00) (1 hr. 51 mins.; R) • CC Village East; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Main Street Cinemas; UA Movies at Staten Island.

Manhattan

Below 14th Street

Battery Park City Cinema

102 North End Ave. (212-945-3418) • Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; In the Mood for Love; Monkeybone; O Brother, Where Art Thou?; Recess: School's Out; Save the Last Dance; Saving Silverman; Snatch; Sweet November; 3000 Miles to Graceland; Traffic; The Wedding Planner.

CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Chocolat; Crouching Tiger, Hidden Dragon; In the Mood for Love; Pollock; The Price of Milk.

CC Village East

189 Second Ave. (212-529-6799) • Billy Elliot; Maléna; Quills; Recess: School's Out; The Taste of Others; The Wedding Planner; You Can Count On Me.

Cinema Village

22 E. 12th St. (212-924-3363) • Journey to the Sun; Nico & Dani; Yi Yi.

Clearview's Waverly

323 Sixth Ave., at W. 3rd St. (212-777-FILM#603) • Hannibal; Snatch.

Film Forum

209 W. Houston St. (212-727-8110) • Come and See; The Legend of Rita; Southern Comfort; Terrorists in Retirement. (See also "Museums, Societies, Etc.")

Loews Village

66 Third Ave., at 11th St. (212-505-LOEWS#952) • Down to Earth; Save the Last Dance; Sweet November; Traffic.

Quad Cinema

34 W. 13th St. (212-255-8800) • Before Night Falls; Chunhyang; Faithless; Requiem for a Dream.

The Screening Room

54 Varick St. (below Canal) (212-334-2100) • Almost Famous; This Is Spinal Tap. (See also "Museums, Societies, Etc.")

UA Union Square

13th St. and Broadway (212-253-2225) • Cast Away; The Gift; Hannibal; Monkeybone; O Brother, Where Art Thou?; The Pledge; Saving Silverman; Shadow of the Vampire; Snatch; State and Main; 3000 Miles to Graceland.

14th–41st Streets

CC Murray Hill Cinemas

160 E. 34th St. (212-689-6548) • Cast Away; In the Mood for Love; Monkeybone; 3000 Miles to Graceland.

Clearview's Chelsea

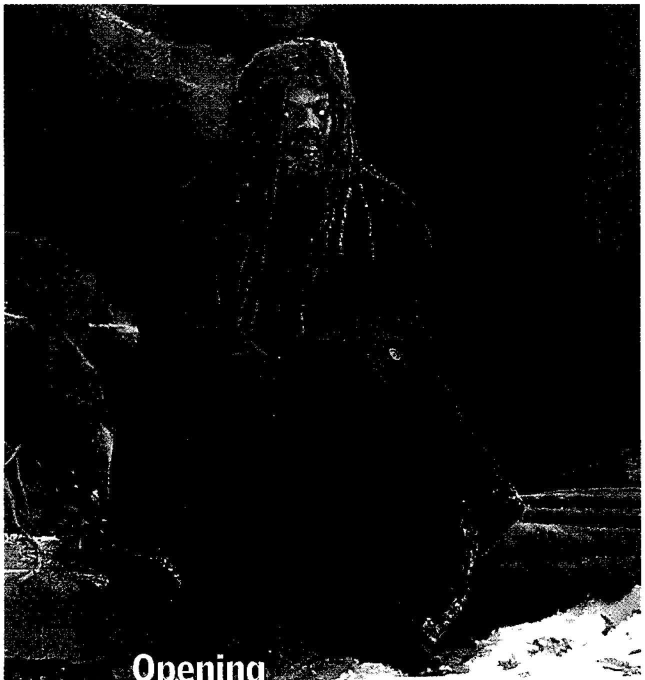
260 W. 23rd St. (212-777-FILM#597) • Before Night Falls; Crouching Tiger, Hidden Dragon; Hannibal; Pollock; 3000 Miles to Graceland; Traffic.

Clearview's Chelsea West

333 W. 23rd St. (212-777-FILM#614) • Monkeybone; Recess: School's Out; Snatch.

Loews 19th St. East

890 Broadway, at 19th St. (212-505-



Opening

A Different World

Tucked into **The Caveman's Valentine**, Kasi Lemmons's follow-up to *Eve's Bayou*, are pieces of *The Fisher King*, glimmers of *The Sixth Sense*, and a murderous mystery à la Stephen King. Samuel L. Jackson (pictured) plays Romulus, a socialite who seems to have dropped from Park Avenue into Central Park with supernatural powers, and who may or may not be delusional. With more twists than the F train, the film delivers the goods missing from *Unbreakable* and features Jackson not only at the top of his game but with his most interesting hairstyle since *Jackie Brown*. Trust Kasi Lemmons's pedigree for perversion—after all, she appeared in Jonathan Demme's *Silence of the Lambs*. Opening March 2 at the Paris Theatre.

Photograph by Kerry Hayes/SMPSP.

Pretty Woman Meets Pretty Boy

Although the poster for **The Mexican** makes it look as though Brad Pitt and Julia Roberts (pictured) might nuzzle for 90 minutes straight, the movie actually has a plot—albeit a highly melodramatic one. Pitt plays Jerry, a bag man for a nefarious crime boss who is asked to locate a priceless antique pistol, the titular Mexican, which is believed to be . . . *cursed*. Things get even meatier when Jerry's girlfriend (Roberts) is *kidnapped!* Abduction and jinxed weaponry, fine—but even we can't suspend our disbelief long enough to accept a mob boss who would allow Brad Pitt to cavort around in pukka-shell necklaces and head-to-toe Urban Outfitters. Opens March 3.

Photograph by Merrick Morton.

LOEWS#858) • Down to Earth; Finding Forrester; Save the Last Dance; Sweet November; Thirteen Days; The Wedding Planner.

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; The Gift; Hannibal; O Brother, Where Art Thou?; The Pledge; Recess: School's Out; Save the Last Dance; Snatch; Sweet November; Traffic; The Wedding Planner.

42nd–60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Almost Famous; Before Night Falls; Billy Elliot; Cast Away; Chocolat; Double Take; The Emperor's New Groove; Finding Forrester; Maléna; Miss Congeniality; Monkeybone; O Brother, Where Art Thou?; Pollock; Quills; Recess: School's Out; Requiem for a Dream; Saving Silverman; See Spot Run; Sweet November; Thirteen Days; The Wedding Planner; You Can Count On Me.

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Before Night Falls; Chocolat; Maléna.

CC Crown Gotham
969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • Gladiator.

CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Billy Elliot.

CC Sutton
205 E. 57th St. (212-759-1411) • O Brother, Where Art Thou?; Recess: School's Out.

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • 17th Israel Film Festival.

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Hannibal.

CO Worldwide Cinemas
340 W. 50th St. (212-505-CINE#610) • Charlie's Angels; Dude, Where's My Car?; Meet the Parents; Proof of Life; Rugrats in Paris: The Movie; Vertical Limit; Wonder Boys.

Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-505-LOEWS#572) • Crouching Tiger, Hidden Dragon; Down to Earth; The Gift; Save the Last Dance; Snatch; 3000 Miles to Graceland; Traffic; Valentine.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-505-LOEWS#699) • Hannibal.

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Finding Forrester; Sweet November.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-505-LOEWS#901) • Gladiator; The Pledge; Shadow of the Vampire; Sing-a-long Sound of Music; What Women Want.

Paris Theatre
4 W. 58th St. (212-688-3800) • The House of Mirth.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Chocolat; O Brother, Where Art Thou?; Recess: School's Out; Snatch; Sweet November.

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • In the Mood for Love.

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Cast Away; The Gift; Hannibal; Monkeybone; Pollock; Snatch; You Can Count On Me.

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Monkeybone; Thirteen Days.

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-505-LOEWS#704) • Traffic.

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-505-LOEWS#698) • Head Over Heels; The Pledge.

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-505-LOEWS#964) • Down to Earth; Hannibal; The Pledge; Save the Last Dance; Snatch; Traffic; Valentine; The Wedding Planner.

UA East
1629 First Ave., at 85th St. (212-249-5100) • Cast Away.

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Crouching Tiger, Hidden Dragon; Finding Forrester; Saving Silverman; The Wedding Planner.

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • You Can Count On Me.

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Down to Earth; Traffic.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Hannibal.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Before Night Falls; Crouching Tiger, Hidden Dragon; Faithless; In the Mood for Love; Pollock; The Taste of Others.

Loews 84th Street
2310 Broadway, at 84th St. (212-505-LOEWS#701) • Down to Earth; Saving Silverman; Valentine; The Wedding Planner; What Women Want.

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Crouching Tiger, Hidden Dragon; Double Take; Down to Earth; Hannibal; Recess: School's Out; Save the Last Dance; Valentine.

New Coliseum
701 W. 181st St. (212-740-1545) • Down to Earth; Monkeybone; Recess: School's Out.

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Down to Earth; Monkeybone; Recess: School's Out.

Sony Lincoln Square
1998 Broadway, at 68th St. (212-505-LOEWS#638) • Chocolat; Finding Forrester; The Gift; Hannibal; O Brother, Where Art Thou?; Recess: School's Out; See Spot Run; Snatch; Sweet November; Thirteen Days; Traffic.

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; Monkeybone; Recess: School's Out; Save the Last Dance; 3000 Miles to Graceland; Traffic; Valentine; The Wedding Planner.

Concourse Plaza
214 E. 161th St. (718-588-8800) • Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; Recess: School's Out; Save the Last Dance; See Spot Run; 3000 Miles to Graceland; Valentine; The Wedding Planner.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; Recess: School's Out; Save the Last Dance; See Spot Run; 3000 Miles to Graceland; Traffic; Valentine; The Wedding Planner.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Crouching Tiger, Hidden Dragon; In the Mood for Love; Traffic. (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Chocolat; Crouching Tiger, Hidden Dragon; Traffic.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Almost Famous; Choco-

lat; Crouching Tiger, Hidden Dragon; O Brother, Where Art Thou?; Shadow of the Vampire.

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Call theater for showtimes.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Call theater for showtimes.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Call theater for showtimes.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (718-777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Down to Earth; Hannibal; Recess: School's Out.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Crouching Tiger, Hidden Dragon; Down to Earth; The Emperor's New Groove; Hannibal; Recess: School's Out; Rugrats in Paris: The Movie; Save the Last Dance; See Spot Run; 3000 Miles to Graceland; Traffic; Valentine; The Wedding Planner.

Pavilion
188 Prospect Park West (718-369-0838) • Before Night Falls; Down to Earth; The Gift; Hannibal; Monkeybone; Recess: School's Out; Sweet November; The Taste of Others; 3000 Miles to Graceland; Traffic.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Down to Earth; Hannibal; Monkeybone; Recess: School's Out; 3000 Miles to Graceland.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Crouching Tiger, Hidden Dragon; Hannibal; Saving Silverman; Traffic.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • Cast Away; Down to Earth; Hannibal; Monkeybone; Recess: School's Out; Save the Last Dance; Sweet November; 3000 Miles to Graceland; The Wedding Planner.

Queens

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Down to Earth; Hannibal; Recess: School's Out.

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Down to Earth; Hannibal; The Pledge; Recess: School's Out; Rugrats in Paris: The Movie; Sweet November; 3000 Miles to Graceland.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Maléna; Nico & Dani; Save the Last Dance; Sugar and Spice; What Women Want.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (718-777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (718-777-FILM#619) • Call theater for showtimes.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Cast Away; Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; Recess: School's Out; Saving Silverman; Sweet November; 3000 Miles to Graceland; Traffic; Valentine; The Wedding Planner.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Down to Earth; Recess: School's Out; 3000 Miles to Graceland.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Hannibal; O Brother, Where Art Thou?; Recess: School's Out; Saving Silverman; See Spot Run; Snatch; 3000 Miles to Graceland; Traffic; Valentine; What Women Want.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Billy Elliot; Faithless; The House of Mirth; In the Mood for Love; O Brother, Where Art Thou?; Rugrats in Paris: The Movie; Shadow of the Vampire; The Taste of Others.

Main Street Cinemas
72-66 Main St. (718-263-4828) • Down to Earth; Hannibal; Monkeybone; Recess: School's Out; Rugrats in Paris: The Movie; Saving Silverman; Sweet November; 3000 Miles to Graceland; You Can Count On Me.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Billy Elliot; Left Luggage; Thirteen Days.

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Hannibal; 3000 Miles to Graceland.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (718-777-FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (718-777-FILM#733) • Call theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • Down to Earth; Monkeybone; Save the Last Dance; Sweet November; The Wedding Planner.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Sweet November; Traffic.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Down to Earth; Monkeybone; 3000 Miles to Graceland.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Crouching Tiger, Hidden Dragon; Hannibal; Recess: School's Out; Save the Last Dance; Saving Silverman; Sweet November; The Wedding Planner.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Chocolat; Crouching Tiger, Hidden Dragon; Hannibal; Monkeybone; Snatch; 3000 Miles to Graceland.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Down to Earth; Monkeybone; 3000 Miles to Graceland; The Wedding Planner.

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Cast Away; Down to Earth; Hannibal; Monkeybone; Recess: School's Out; Sweet November; Thirteen Days; 3000 Miles to Graceland.

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Chocolat; Down to Earth; Hannibal; Monkeybone; Recess: School's Out; Saving Silverman; Sweet November; 3000 Miles to Graceland; Traffic; The Wedding Planner.

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Down to Earth; Hannibal; Sweet November; 3000 Miles to Graceland.

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; Monkeybone; Recess: School's Out; Saving Silverman; Sweet November; 3000 Miles to Graceland; Traffic; The Wedding Planner; You Can Count On Me.

Museums, Societies, Etc.

American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free. • 3/3: *Blow-Up* (1966); *The Wild Bunch* (1969); *Apocalypse Now* (1979). 3/4: *Say Anything* (1989); *Sunday Bloody Sunday* (1971).

BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770). • 2/23: *True Stories* (1986). 2/24: *The Crow* (1994); *Conan the Barbarian* (1982). 2/25: *Sisters* (1973); *Phantom of the Paradise* (1974). 2/26: *Water Drops on Burning Rocks* (*Gouttes d'eau sur pierres brûlantes;* 1999). 2/27: *The Remains of the Day* (1993). 2/28: *Within Our Gates* (1920). 3/1: *Das Boot* (1981).

Film Forum
209 W. Houston St. (212-727-8110); $9. • "Tales of Rohmer" 2/27: *Le Beau Mariage* (1982). 2/28: *Pauline at the Beach* (1983). 3/4: *Boyfriends and Girlfriends* (1987). 3/5: *The Cardboard Lovers* (1928); *Blondie of the Follies* (1932).

Film Society of Lincoln Center
The Walter Reade Theater, 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors, $4 for "Movies for Kids." • "The Urban Generation: Chinese Cinema in Transformation" 2/27: *Postman* (1995); *Xiao Wu* (1997); 2/28: *Lunar Eclipse* (1999); *The Making of Steel* (1998). 3/1: *Lunar Eclipse* (1999); *Call Me* (2000). 3/2: *Call Me* (2000); *How Steel Is Forged* (1998). 3/3: *Sons* (1996); *Mr. Zhao* (1998). 3/4: *Sons* (1996); *On the Beat* (1995).

Please Clean Up After Your Dog

Opening

Long-Distance *Run*

If you thought those unbearable AT&T commercials would ruin David Arquette's post-*Scream* career, guess again. Mr. Courteney Cox (pictured) co-stars this week as a bumbling Elvis impersonator in *3,000 Miles to Graceland* and also plays a dimwitted postman in **See Spot Run**, where he shares top billing with an FBI-trained, drug-sniffing super-Mastiff. As Arquette grows more attached to the caffeinated canine, we learn Spot is actually at the center of an assassination attempt by the mob. . . . On second thought, maybe there really is something to that ten-cents-a-minute stigma. *See Spot Run* opens on March 2.

Photograph by Alan Markfield.

Trailers

TIME WARP **Meg Ryan** will be in New York for a few months to shoot *Kate and Leopold* for Miramax; **James Mangold** (*Girl, Interrupted*) will direct the film, which chronicles Ryan's romantic relationship with a nineteenth-century man (**Hugh Jackman**) whom she and a team of scientists mistakenly transport to modern Manhattan; **Natasha Lyonne** and **Liev Schreiber** will co-star.

LIFE IMITATING ART *Pipe Dream* is wrapping up production in New York City this week under director **John Walsh**; in the romantic comedy, **Mary-Louise Parker** plays a writer who turns the tables when she discovers that a mysterious director, played by **Martin Donovan** (*The Opposite of Sex*), is scamming the indie-film scene.

IN LOVE AND WAR **Michael Caine** and **Brendan Fraser** are confirmed to star in Miramax's adaptation of the *The Quiet American*, based on the 1958 novel by Graham Greene; **Phillip Noyce** (*Patriot Games*) will direct the film, in which a U.S. aid worker and a *Times* of London correspondent are swept up in a love triangle in Saigon during the Vietnam War; **Sydney Pollack** and **William Horberg** will produce.

BUDDHA DOUBLE In mid-April, **Heather Graham** and **Marisa Tomei** will be bringing the seedy element back to Manhattan in Universal's *The Guru of Sex*; the two play porn stars in the film, which focuses on an Indian dance teacher who is mistaken for a swami when he blunders onto the set of a sex film; **Daisy Mayer** (*Party Girl*) will direct.

SARA CARDACE

Edited by Logan Hill

Broadway

Previews and Openings

A Class Act
The Manhattan Theatre Club's successful tribute to the life and music of that singular sensation, *A Chorus Line* lyricist Edward Kleban, transfers to Broadway with an expanded cast and design. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/11 opening. • Ambassador Theatre, 219 W. 49th St. (212-239-6200).

Design For Living
Alan Cumming and Dominic West seek the love of Jennifer Ehle in Noel Coward's 1932 ménage à trois comedy, directed by Joe Mantello. $40–$65. Tues.–Sat. at 8, Sat. and Sun. at 2. Some early curtains. In previews for a 3/15 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Invention of Love
Tom Stoppard's latest play follows an elderly A. E. Housman as he travels back in time and confronts his younger self. Robert Sean Leonard and Richard Easton star. $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 3/1 for a 3/29 opening. • Lyceum Theatre, 149 W. 45th St. (212-239-6200).

Judgment at Nuremburg
Based on the second trials of the Nazi war criminals, Abby Mann's new drama is directed by John Tillinger (*Comic Potential, The Price, Night Must Fall*). Maximilian Schell and George Grizzard star. $29.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/26 opening. • Longacre Theatre, 220 W. 48th St. (212-239-6280).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian. Taylor Dayne joins the cast 2/27. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Reba McEntire plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $85. Wed.–Sat. at 8, Sun. at 7, Wed., Sat., and Sun. at 2. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret
The Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production. (Simon: 3/30/98.) Now starring Gina Gershon, Matthew Greer, and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Bebe Neuwirth stars, opposite Belle Calaway through 3/1. $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Dirty Blonde
Kathy Najimy takes over for actress-playwright Claudia Shear in this delightful play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Fosse
A tribute to the late choreographer-director. Ben Vereen stars, through 4/1. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Jane Eyre
This musical, with contributions from John Carid, Scott Schwartz, John Napier, and Paul Gordon, received very mixed reviews at the La Jolla Playhouse—but broke box-office records. $50–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Burke Moses and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
What a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
This spectacle rightfully earns that most abused of epithets: *magical*. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0742.

Top photograph by Robin Platzer/Twin Images; bottom photograph by Henry McGee/Globe Photos.

The Music Man
Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker, who gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well. (Simon: 5/8/00.) $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Unlike *Cats*, Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The Irish return. $25–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe
Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner, Tomlin's longtime collaborator and partner. As Trudy says, "I'm glad I got delusions of grandeur. It makes me feel a lot better about myself." $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical
The struggling but optimistic musical gets a much-needed lift from Rosie O'Donnell. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

The Tale of the Allergist's Wife
Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Charles Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00.) Also starring Tony Roberts and Michele Lee. $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Bat Boy: The Musical
Bold-faced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. Previews begin 3/3 for a 3/21 opening. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Bobbi Boland
It's been twenty years since she was named Miss Florida, but when a new girl comes into town, Bobbi has to defend her crown. $30–$40. Wed.–Mon. at 8, Sat. at 3, Sun. at 7. In previews for a 3/1 opening. • Arclight Theatre, 152 West 71st St. (212-279-4200).

Circus
A retired tight-rope walker and his grandson turn a nursing home into their own big top in this puppet/theater piece for tots. $10–$20. Call for complete schedule. Opens 3/2. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Dogeaters
In Jessica Hagedorn's new adaptation of her prize-winning novel, politicians, hustlers, and beauty queens all mingle in eighties Philippines. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. In previews for a 3/4 opening. • Joseph Papp Public Theater, 425 Lafayette St. (212-239-6200).

The Idiot
An adaptation of Dostoyevsky's classic kicks off this new theater's first season. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 2/28 opening. • Manhattan Ensemble Theatre, 55 Mercer St. (212-239-6200).

If It Was Easy
A Broadway producer and a gossip columnist concoct a musical about Ol' Blue Eyes and get the mob on their side in this new comedy from Stewart F. Lane and Ward Morehouse III. $55–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/7 opening. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Leaving Queens
Kate Moira Ryan's new musical drama about an Irish-American woman and her family. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 3/1 opening. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Lobby Hero
The winner of last year's Sundance Grand Jury Prize for *You Can Count on Me*, playwright Kenneth Lonergan (*Waverly Gallery, This Is Our Youth*) returns to the stage. Mark Brokaw (*This Is Our Youth, How I Learned to Drive*) directs a sticky story about a security guard, his supervisor, and two cops who are all trapped in a confounding moral situation. $45. Tues.–Sat. at 8, Sun. at 3 and 8. In previews for a 3/13 opening. • Playwrights Horizons' Anne G. Wilder Theater, 416 W. 42nd St. (212-279-4200).

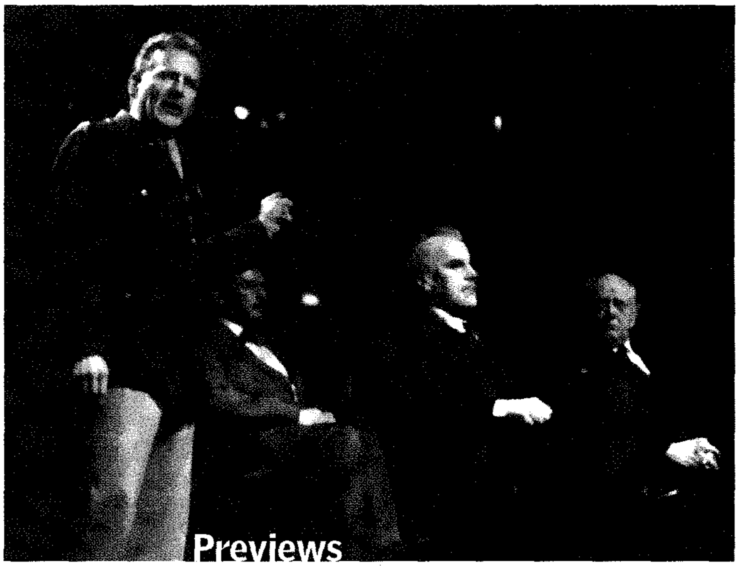
The London Cuckolds
Women are on top in Edward Ravenscroft's comedy. $15. Thurs.–Sat. at 8, Sat. at 2, Sun. at 7. Previews begin 3/1 for a 3/5 opening. • Blue Heron Arts Center, 123 E. 24th St. (212-290-1595).

Machinal
The 1928 play loosely based on the story of Helen Jones, the first woman to die by the electric chair. $10–$19. Mon., Wed.–Sat. at 8, Sun. at 3. Previews begin 3/4 for a 3/7 opening. • Ohio Theatre, 66 Wooster St. (212-358-5182).

Newyorkers
A musical collage inspired by Gotham. $50. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Previews begin 2/27 for a 3/20 opening. • Manhattan Theatre Club's Stage II, 131 W. 55th St. (212-581-1212).

Suburb
In this musical comedy, a young couple contemplates abandoning the city's hustle and bustle. $45–$50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. In previews for a 3/1 opening. • St. Peter's Church, Citigroup Center, 619 Lexington Ave., at 54th St. (212-239-6200).

Ten Unknowns
In the latest offering from Jon Robin Baitz, Donald Sutherland plays a seventysomething painter whose hermitage in Mexico is disturbed by three visitors: Justin Kirk, Julianna Margulies, and Denis O'Hare. Daniel Sullivan (*Proof, Dinner With Friends*) directs. $50. Tues.–Sat. at 8., Wed. and Sat. at 2, Sun. at 3. In previews for a 3/8 opening. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).



Mann Power

Set in 1948, Abby Mann's **Judgment at Nuremberg**, an adaptation of his earlier novel and teleplay, investigates the corrupt second trials of Nazi war criminals. Originally written in 1957, but now on Broadway for the first time (cast, pictured), Mann's drama stars George Grizzard and Maximilian Schell, who won an Oscar for his performance in the 1961 film version directed by the late Stanley Kramer. With three important Holocaust-era plays on the boards—*Race* and *I Will Bear Witness* have both just opened—there's no better time to examine this horribly resonant era. In previews for a March 26 opening. (See "Broadway.")

Photograph by Joan Marcus.

Now Playing

American Rhapsody
A new musical revue of Gershwin's works. $40–$55. Wed.–Sat. at 8, Wed., Sat., and Sun. at 2:30, Sun. at 7:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Boy Gets Girl
A strange tale of stalking in the city by controversial playwright Rebecca Gilman (*Spinning Into Butter*). $55. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Cary and Gallo: What If We Did This?
Ted Sullivan directs the comic duo. $30. Mon. at 8. Through 3/15. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Cellini
Moonstruck screenwriter John Patrick Shanley wrote and directs this play about larger-than-life Florentine sculptor and ladies' man Benvenuto Cellini. $30–$50. Tues. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Wed. at 7, Sun. at 3. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Devil's Music: The Life and Blues of Bessie Smith
The legendary singer gets the biographical treatment in this new musical, conceived and directed by Joe Brancato (*Cobb*), with a book by Anglo Parra and musical arrangements by Miche Braden. $35. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • Theatre 3, 311 W. 43rd St. (212-279-4200).

Dido, Queen of Carthage
The Target Margin Theater begins its Marlowe-devoted tenth-anniversary season with Marlowe's rarely performed first play. $15. Tues.–Sat. at 8, Sun. at 3 and 7. Through 2/24. • Ohio Theatre, 66 Wooster St. (212-358-3657).

Dinner With Friends
Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Downhearted Blues—The Life and Music of Bessie Smith
Tony- and Grammy-winning Jennifer Holliday wrote and stars in this musical one-act chronicling the life of Bessie Smith for the Illyria Theatre. $30. Thurs.–Sat. at 8, Sun. at 7. • Chelsea Playhouse, 125 W. 22nd St. (212-561-9553).

End of the World Party
A new comedy about gay men who share a Fire Island summer house by multiple-Emmy winner Chuck Ranberg. $45-$49.50. Mon.–Wed. and Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

Excuse Me, I'm Talking!
The Jewish Rep presents Judy Chaikin's autobiographical one-woman show of songs and stories about her life in Jewish America. $40–$45. Tues.–Thurs. and Sat. at 8, Wed., Sat., and Sun. at 2, Sun. at 7. • Duke Theater, 229 W. 42nd St. (212-239-6200).

The Fantasticks
The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

Force Continuum
New production of the Atlantic Theater Company about three generations of black officers of the NYPD. Written by Kia Corthron and directed by Michael John Garcés. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

4 Guys Named José . . . and Una Mujer Named Maria
Four Latino guys fight to put together a song-and-dance revue that confounds stereotypes. $37.50–$47.50. Tues.–Sat. at 8, Sat. and Sun. at 3. • Blue Angel Theatre, 323 W. 44th St. (212-239-6200).

Fresa y Chocolate (Strawberry and Chocolate)
A comedy about the confrontation between a gay artist and a revolutionary purist. $30-$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Fully Committed
For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. (Simon: 1/17/00.) Now starring Christopher Fitzgerald (*Saturday Night*). $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

High Dive
A frantic new comedy written and performed by Leslie Ayvazian (*Nine Armenians, Plan Day*). $20. Thurs.–Sat. and Mon. at 8, Sun. at 3. Through 3/25. • MCC Theater, 120 W. 28th St. (212-727-7765).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Thurs.–Sat. at 8, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

I Will Bear Witness
This world premiere brings the diaries of Victor Klemperer, a German Jew whose life was spared during Hitler's reign, to life. $15–$25. Call for schedule. In previews for a 3/11 opening. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

The Importance of Being Oscar
Niall Buggy (*The Weir*) stars in this new Irish Repertory Theatre production of Micheál MacLiammóir's portrait of Oscar Wilde. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Isn't It Romantic
Worth Street Theater stages Wendy Wasserstein's 1983 comedy, directed by Jeff Cohen. $35. Wed.–Sat. at 8, Sun. at 3. Through 3/25. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

Late Nite Catechism
Maripat Donovan as a parochial-school-teaching nun. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Let A Hundred Flowers Bloom
David Zellnik's new comedy about four friends in a post-pharmaceutical New York. $15. Tues.–Sat. at 8. • Center Stage, 48 W. 21st St.

Living in the Wind
Michael Bradford's romantic drama. $35-$40. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Maybe, Baby It's You
Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed.–Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Now That Communism Is Dead, My Life Feels Empty
Richard Foreman (*Bad Boy Nietzsche*) directs Tony Torn and Jay Smith as two ex-radical hipsters. $15. Tues. and Fri.–Sun. at 8. • Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes,. $50–$100. Mon.–Wed., Fri. and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

Paradise Island
Lynn Cohen and Adrienne Shelly star as a mother and daughter on a 24-hour Caribbean gambling getaway in Benjie Aerenson's drama. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • New Group/Theatre @ St. Clement's, 423 W. 46th St. (212-279-4200).

ROAD TO VICTORY
1942

Opening

County Queens

A second-generation Irish-American lassie is at the heart of the Women's Project's new production, **Leaving Queens** (cast, pictured), a musical drama by Kate Moira Ryan (*Castro Convertible Girl, Autobiography of Aiken Fiction*). She and her son unearth their family's history in songs by Ryan and Kim D. Sherman. We're betting that you'll hear a penny whistle. In previews for a March 1 opening. (See "Off Broadway.")

Photograph by Edwina Kippy Rudy/Portland Stage Company.

Previews

On Wings of Song

Last December, an unusual casting notice was posted in *Backstage*: "Seeking—Bat Boy: late teens to 20s, sexy, dangerous . . . tenor to high A with pop/rock edge . . . actor must move like an animal for the first portion of the musical, speaking only in grunts and screams, but by the end is transformed into a passionate, intelligent, very articulate, and very likeable young man." Based on a *Weekly World News* cover story, **Bat Boy: The Musical** (featuring Deven May, pictured) began at the Actors' Gang in Los Angeles and won several awards in 1998 for its tuneful take on the life of a bloodsucking mutant. "The show started with fanciful notions, like Bat Boy becomes a rock star, or Bat Boy hangs out with the Loch Ness monster," says composer Laurence O'Keefe, who collaborated with director Scott Schwartz and authors Keythe Farley and Brian Flemming, "but we started removing those parts and kept the stuff that, strangely enough, hewed most closely to the dictates of Aristotle's *Poetics*: the journey of the hero, the obstacles in his path, the rising actions, the series of reversals, and the tragic climax designed to evoke terror and pity." The production's twist, says O'Keefe, is that "halfway through the writing, we realized our goal was to write the show as if someone wanted to evoke terror and pity but so that the result would be mocking laughter." O'Keefe says the company has tried to take a hint from the original production of *Little Shop of Horrors*, in which the characters onstage never knew that they were funny. "We don't like winking at the audience," says O'Keefe. "The show is very silly, but we play it deadly serious." In that sense, the play's already a success because, he explains, "I can have complete conversations about this show without laughing." Previews begin March 3. (See "Off Broadway.") L.H.

World's fastest waitress has 3 arms!
NEWS
BAT CHILD FOUND IN CAVE!

Photograph by Richie Fahey.

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Pete 'n' Keely
If you can approach this pocket musical with an open mindlessness, you can have a rattling good time. A 1968 TV studio presents a live telecast meant to reconcile and reinstate an estranged husband-and-wife team on the order of Steve Lawrence and Eydie Gorme. George Dvorsky and Sally Mayes sing, dance, and spar to comic perfection. (Simon: 1/8/01). Costumes by Bob Mackie. $35–$55. Tues–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

The Play About the Baby
Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*, a mysterious drama about a couple of young new parents whose lives are invaded by an older, less innocent pair. $25–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Race
Austrian playwright Ferdinand Bruckner's 1933 drama tracks the impact of the Nazi uprising on a group of German medical students. $25-$40. Tues.–Sat. at 8. Sat. and Sun. at 2. Through 3/11. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Rashomon
Pan Asian Rep presents a new adaptation of the Ryunosuke Akutagawa story that was made into a classic film by Akira Kurosawa. $30–$45. Wed.–Sat. at 8, Sat. and Sun. at 2:30. • West End Theatre, 263 W. 86th St. (212-279-4200).

Resident Alien
American premiere of Tim Fountain's "fully authorized dramatization" of the late Quentin Crisp's life and work, directed by Mike Bradwell and starring Bette Bourne as the "Naked Civil Servant" himself. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

Saved
Originally banned after its London premiere in 1965, Edward Bond's play about life in a working-class London suburb returns to New York. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theatre, 111 W. 46th St. (212-239-6200).

Sitting Pretty
A helpless, jobless middle-aged woman finds solace as a nude model in the American premiere of a drama by heralded young British playwright Amy Rosenthal. $15–$19. Wed. and Thurs at 7, Fri. and Sat. at 8, Sun. at 3. Through 3/11. • Hypothetical Theatre Company, 344 E. 14th St. Y. (212-206-1515).

A Skull in Connemara
The Roundabout Theatre Company presents the second episode of the "Leenane" trilogy by the talented playwright Martin McDonagh (*The Beauty Queen of Leenane*). $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Stomp
As the title implies, a loud, aggressive show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Strictly Personal
A comedy about dating and personals by Jake Feinberg. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Soho Playhouse, 15 Vandam St. (212-239-6200).

The Subject Was Roses
The revival of Frank D. Gilroy's Pulitzer Prize–winning drama stars Jean Cocteau Rep regulars Craig Smith and Elise Stone. $15–$40. Call for schedule. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Summer Cyclone
Nela Wagman's new drama about an artist and a personal trauma. $15. Tues.–Sat. at 8, Sun. at 3. • Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).

The Syringa Tree
Pamela Gien plays 28 characters in an exceptional solo show about a young girl who tries to come to terms with life in sixties South Africa. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Te Juro, Juana Que Tango Ganas (I Swear to You Jane, I Have an Itch for You)
Comedy of manners "in the style of Molière" by Emilio Carbadallido. $30–$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Theater of Light
The return of "light artist" Rudi Stern's "visual fantasia," which features thousands of hand-painted images combined with light and music. $20. Wed.– Sun. at 8, Thurs.–Sat. at 10. • Flamboyan Theatre, 107 Suffolk St. (212-279-4200).

Time and Again
New musical version of Jack Finney's time-travel romance from the Manhattan Theatre Club. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. • MTC's Stage II at City Center, 131 W. 55th St. (212-581-1212).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $67.50–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St. and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Urban Zulu Mambo
A collection of short works by Kia Corthron, Suzan-Lori Parks, Ntozake Shange, and Regina Taylor exploring issues like homelessness and love, as performed by author-actress Taylor. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Peter Norton Space, 555 W. 42nd St. (212-244-7529).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques
Set on the Puerto Rican island of Vieques, a new drama by Jorge González, the winner of the 2000 Nuestras Voces playwriting contest. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Off-Off Broadway

The Abduction Project
This world premiere will explore the thin line be-

GREEN *Continued from page 28*

pain as enthusiastically and indiscriminately as he felt everyone else's.

The problem with such gestures isn't that they're small and incremental but that they're easily perverted. Perhaps Clinton made us complacent as we entered the second stage. How else to explain that Al Gore, his pro-gay heir, drew only 71 percent of the gay vote (compared with 90 percent of the black vote)? When one quarter of self-described gays and lesbians support a candidate whose stand on gay issues is dim at best, something fundamentally new is happening. Is homosexuality no longer the most important subject in the homosexual agenda? One could almost see that as a good development, as a harbinger of liberation's *third* stage. But brushing off Gore was not a sign of maturity; it was a sign of amnesia. How could we, of all people, not recognize the dangerous argument George W. Bush advanced in his bid to "restore dignity" to the Clinton White House?

Maybe we've come too far.

I've heard people warn that in spending our temporary wealth to purchase so much normalcy, we risk selling off something more valuable: our unusualness. But unusualness isn't a very high bar. Yes, we invented the camp sensibility, elevated affectation to an art form; we've done wonders with flowers and Princess Diana's hair. These translations of despair have been (leaving aside works of individual genius) our gift to the world. Let the world have them; personally, I doubt they are worth mourning any more than the minstrelsy of Stepin Fetchit. The fabulousness of oppression is never fabulous enough.

If there is anything truly worth preserving about gayness, it is the lesson each gay person is forced to learn about what love costs, and is worth. And even when that lesson is generally acknowledged, when the gay battles (and not just the war) are won, there will be plenty of other battles to fight. AIDS may or may not have stabilized in Chelsea, but it is killing far more people in sub-Saharan Africa than ever saw Bette at the baths. Plus, there are still those pesky issues of race and war and old age and poverty, not to mention the overheated, exhausted earth. With our newfound economic power, with our fairy dust that turns ghettos into high-tech wonderlands, with the strength of *Will & Grace's* ratings and the glow of Clinton's bear hug, what will we choose to do about *other* people's lousy childhoods? How will we learn to love the rest of this tacky old world? ■

Dinner Theater

This week, the carnivorous cult classic **Cannibal: The Musical**, originally a film by *South Park*'s Trey Parker, opens at KGB's tiny Kraine Theater, just as that reptilian cannibal Hannibal Lecter is eating up the box office. The uplifting musical (cast, pictured) is based on the life of Alferd Packer, who, after a rough commute through the Rocky Mountains, became the only American ever convicted of cannibalism. Sure, Hannibal may feed his victims their own brains, but can he sing and dance to numbers like "Hang the Bastard"? We think not. Opens March 3. (See "Off-Off Broadway.")

Photograph by Mark Murray.

tween dream and reality as it delves into the mysteries of alien encounters in fifties American Suburbia. $12–$15. Mon. and Wed.–Sun. at 8:30. • HERE, 145 Sixth Ave. (212-647-0202).

Cannibal! The Musical
Half-eaten corpses and musical comedy from South Park's Trey Parker. $12–$15. Sat. at 10:30. Opens 3/3. • The Kraine, 85 E. 4th St. (212-539-7686).

Despair's Book of Dreams and the Sometimes Radio
New musical-theater piece from the Austin, Texas, Vortex Theater. $15. Fri.–Sun. at 7:30, Sat. at 10:30, Sun. at 3. Opens 3/2. • Here, 145 Sixth Ave. (212-647-0202).

Edufa
A Faustian tale about love, death, and deceit, the U.S. premiere of Ghanaian author Efua T. Sutherland's play features a chorus performing Ghanaian songs. $12–$15. Wed.–Sun. at 8, Sat. and Sun. at 3. Through 3/4. • Grand Theatre at the Producer's Club, 358 W. 44th St. (212-279-4200).

The Florida Project
Alligator wrestlers and mermaids join forces in this new play featuring Richard Maxwell. $15. Thurs.–Sun. at 7:30. Opens 3/1. Through 3/18. • P.S. 122, 150 First Ave. (212-477-5288).

Kariuki's Notebook
When a Kenyan school is shut down, an American Peace Corps teacher vows to stay, in this play about the power of language and how it can transcend cultural boundaries. $15. Thurs.–Sun. at 8, Sun. at 3. Through 3/11. • La Mama E.T.C., 74A E. 4th St. (212-475-7710).

Mercurius
Playwright and director John Jahnke (*Lola Montez in Bavaria*) returns with a tale of sisters, a deserted island, and a hermaphroditic spirit. $15. Fri.–Sun. at 7. Through 3/18. • HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).

Mono
Steven Tannenbaum directs an inventive improvisatory play set in a barlike environment. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Night and Day
In Tom Stoppard's comedy, journalists, an English colonialist, and a dictator clash in Africa. $20–$40. Thurs.–Sat. at 8, Sun. at 3, some Weds. at 8. Through 3/22. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Rosmersholm
The seventh installment of the Century Center's Ibsen Series. $15. Thurs.–Sun. at 8, Sun. at 3. • Century Center Ballroom Theatre, 111 E. 15th St. (212-982-6782).

See Bob Run
In Canadian playwright Daniel MacIvor's drama, Bob (the terrific Susan O'Connor) hitchhikes her way eastward in search of her father, telling tragic, semi-autobiographical fairy tales to anyone who will listen. $12–$15. Thurs.–Sat. at 8. Through 3/3. • The Red Room, 85 E. 4th St. (212-539-7686).

6
Two cycles of short plays by new writers and directors. $10. Thurs.–Sat. at 8. Through 3/24. • Axis Theatre, 1 Sheridan Sq. (212-807-9300).

Up Your Ass
New York premiere of feminist author Valerie Solanas's long lost 1965 comedy. $20. Wed.–Sun. at 8, Fri. and Sat. at 11. • P.S. 122, 150 First Ave. (212-477-5288).

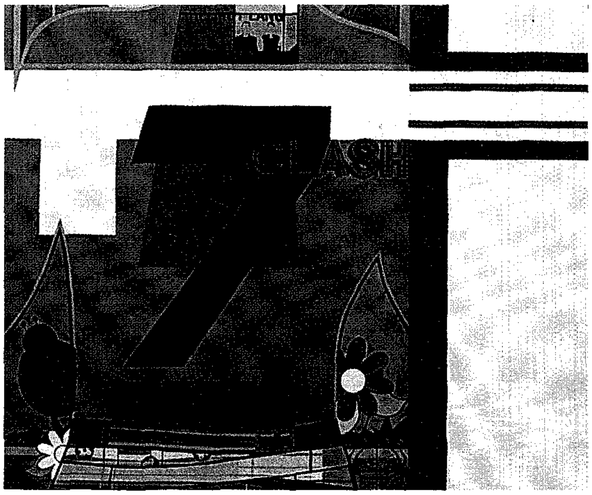
Valerie Shoots Andy
An investigation—and satirical re-creation—of the 1968 attempted assassination of Andy Warhol. $10–$15. Thurs.–Sun. at 8, some Suns. at 3. Through 3/4. • Present Company Theatorium, 198 Stanton St. (212-420-8877).

Edited by Edith Newhall

Talent

A Few of My Favorite Things

Michael Bevilacqua is not one of those artists who can't (or won't) tell you where he gets his ideas. Take the genesis of *High-Speed Gardening* (2000, pictured), one of four new paintings he's showing at Fredericks Freiser Gallery (504 West 22nd Street; through March 17), a typically graphic, complex 102-by-126-inch canvas that combines references to gardening, the artist Ed Ruscha, the Autobahn, and punk music. "It's a metaphor for family," Bevilacqua says simply. "Growing up in a small California town, we always had to do chores that involved weeding and raking." The actual title, he continues, refers to a Ruscha drawing of the same name that Bevilacqua first paid homage to in a college jewelry class, etching the words HIGH-SPEED GARDENING into a brass belt buckle (a friend passed the buckle on to Ruscha, who then wrote to Bevilacqua telling him that it was an interesting idea to turn a painting into an object). The Autobahn? Bevilacqua and his wife drove on it from Paris to Berlin, got stuck in a traffic jam, and observed their fellow travelers getting out of their cars and sharing snacks as if at a picnic. Punk? "For me this is a bad time for music, so I went through my punk stuff from the eighties." Despite their seamless compositions, Bevilacqua's paintings are not created digitally. "I just start with one basic image and then I keep adding. In a weird way, it's like the Abstract Expressionists—they'd start out with a mark and then react to it." Sometimes, says Bevilacqua, his strange collisions even come true. "I've been putting images of Björk and the main character from the Matthew Barney film *Drawing Restraint 7* together in my paintings for a couple of years. Now I hear that Barney and Björk are going out." E.N.



Galleries

Solos

Madison Avenue and Vicinity

Alexander Creswell
Watercolors of the New York Public Library, the Bethesda Fountain, the Brooklyn Bridge, and other New York landmarks; through 4/14. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

David Klamen
New paintings and works on paper; through 3/31. • Gray, 1018 Madison Ave. (212-472-8787).

Tom Leaver
Landscape paintings that border on abstraction; through 3/24. • Graham, 1014 Madison Ave. (212-535-5767).

Bruce Nauman
Sculptures in bronze, wax, and neon, and related drawings and video works; through 3/31. • Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Richard Nonas
Recent sculpture; through 3/10. • Markey, 42 E. 76th St. (212-517-9892).

Andy Warhol
Paintings from the artist's 1981 "Guns" series; through 3/31. • Van De Weghe, 42 E. 76th St. (212-517-0031).

Petra Winterkamp
Paintings that explore the material appearance of language through symbolic forms of script and sign; through 4/7. • Kouros, 23 E. 73rd St. (212-288-5888).

57th Street Area

Jeffrey Blondes
Paintings of landscapes and seascapes at Kinlochmoidart, on Scotland's west coast; through 3/10. • Findlay, 41 E. 57th St. (212-486-7660).

Dorothy Dehner
Selected drawings and sculpture from the 1950s and 1960s exploring three-dimensional space; through 3/17. • Kraushaar, 724 Fifth Ave. (212-307-5730).

Flavio Garciandia
New paintings by the Cuban artist that use elements of Cubism, Surrealism, and Abstract Expressionism and suggest a kind of "tropical kitsch"; through 3/24. • Ramis Barquet, 41 E. 57th St. (212-644-9090).

Julie Heffernan
New paintings that depict an accumulation of symbols around a central figure; through 3/31. • At Littlejohn, 41 E. 57th St. (212-980-2323) and P•P•O•W, 476 Broome St. (212-941-8642).

Barbara Hepworth
Fifteen marble sculptures by the British artist (1903–1975), made shortly after the United Nations installed her monumental public sculpture *Single Form* (1963) in front of the U.N. Secretariat Building in New York City; through 3/17. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

Suzanne Jaime-Mena
Minimal geometric sculptures in lead, copper, glass, and other materials; through 3/17. • Haime, 41 E. 57th St. (212-888-3550).

Donald Judd
A survey of the sculptor's prints; through 3/31. • Sheehan, 20 W. 57th St. (212-489-3331).

Robert Kalka
Landscape dioramas that depict images related to the artist's native Pittsburgh; through 3/31. • Helman, 20 W. 57th St. (212-245-2888).

Oskar Kokoschka
A memorial exhibition of the Austrian artist's paintings, watercolors, and drawings, from public and private collections; through 3/17. • Marlborough, 40 W. 57th St. (212-541-4900).

Amy Myers
Large-scale drawings using graphite, ink, and gouache that lyrically express the laws and postulates of physics; through 3/24. • Boone, 745 Fifth Ave. (212-752-2929).

Jackson Pollock/David Smith
Paintings and sculptures from the 1930s and 1940s by the American artists; through 3/24. • Washburn, 20 W. 57th St. (212-397-6780).

Anne Truitt
Paintings and works on paper by an American artist widely known for her sculpture; through 3/17. • Danese, 41 E. 57th St. (212-223-2227).

Tom Uttech
Landscape paintings that depict views of northern Canadian woods; through 3/24. • Schmidt/Bingham, 41 E. 57th St. (212-888-1122).

James Valerio
Twelve pencil drawings made between 1996 and 2001, including self-portraits, landscapes, and figure studies; through 3/31. • Adams, 41 W. 57th St. (212-644-5665).

SoHo and TriBeCa

Eduardo Costa
Wall pieces and freestanding works made up of layers of acrylic paint applied with a brush and spatula; through 4/28. • De Torres, 140 Greene St. (212-431-5869).

Rudolph De Crignis
Paintings whose layers of color evoke changes of light during the day; through 3/31. • Blum, 99 Wooster St. (212-343-0441).

Edda Jachens/Ted Kinkaid
Paintings of geometric shapes on wooden boards/Images of ovals, grids, and stripes that are produced on a computer, photographed, and then printed as gravures; through 3/24. • Bridgewater/Lustberg & Blu-

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Photograph courtesy of Fredericks Freiser Gallery.

menfeld, 560 Broadway (212-941-6355).

Susanna Heller
Recent paintings that use the wave formations left by tugboats as they leave New York harbor as a point of departure; through 3/31. • Ross, 568 Broadway (212-343-2161).

Robert Jack
Works on paper; through 3/31. • 123 Watts, 123 Watts St. (212-219-1482).

David Kapp
Recent paintings of New York City street scenes that evoke the urgency and chaos of urban life; through 3/24. • Beitzel, 102 Prince St. (212-463-8634).

Harriet Korman
Abstract paintings from the past two years that depict compositions of vividly-colored curving forms; through 3/17. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Paul McCarthy/Martin Kersels
The Garden, a work by the Los Angeles artist from 1991-92 that fuses performance and sculpture/A sculpture and an accompanying video. Through 3/24. • Deitch Projects, 76 Grand St. (212-343-7300).

Kathy Moss
Paintings of botanical forms that appear to floating within layers of paint; through 3/20. • Haller, 560 Broadway (212-219-2500).

Joseph Raffael
New monumental watercolors of the artist's gardens and birds; through 5/6. • Hoffman, 429 W. Broadway (212-966-6676).

Andy Warhol
Paintings and drawings of kitchen knives from the artist's "Knives" series of 1981–82; through 4/14. • Sperone Westwater, 121 Greene St. (212-431-3685).

Chelsea

Brian Alfred
New large-scale paintings that focus on the interaction between the natural and the man-made; through 3/24. • Protetch, 511 W. 22nd St. (212-633-6999).

Moon Beom
Monochromatic paintings that refer to Asian landscapes and are made with automotive paints; through 3/17. • Foster, 529 W. 20th St. (212-229-0044).

Michael Bevilacqua
New paintings that blend references to the artist Ed Ruscha and his work, gardening, and the high-speed autobahn; through 3/17. • Fredericks Freiser, 504 W. 22nd St. (212-633-6555).

Alighiero e Boetti
An exhibition of works by the Italian conceptual artist organized in conjunction with the Archivio Boetti in Rome, including his "Camouflage" canvases from the sixties, maps dating from 1971 to 1992, kilim works from the nineties, and two self-portrait sculptures; through 3/31. • Gagosian, 555 W. 24th St. (212-741-1111).

Chakaia Booker
New sculptures constructed from discarded car and bicycle tires; through 3/24. • Marlborough Chelsea, 211 W. 19th St. (212-463-8634).

Victor Burgin
A video work titled *Nietzsche's Paris* that draws on the correspondence between Friedrich Nietzsche, Lou Salomé, and Paul Reé during eight months in 1882 when they formed an intellectual ménage à trois; through 3/24. • Burgin, 243 W. 18th St. (212-462-2668).

Nathan Carter
Sculptures and drawings, each of which commemorates a fiasco; through 3/17. • Kaplan, 416 W. 14th St. (212-645-7335).

David Dupuis
Recent drawings that depict faceless head-like forms composed of bands of high-key color or "landscapes" made up of hundreds of familiar forms, among them bones, leaves, eyeballs, stones, and seeds; through 3/10. • Eller, 526-30 W. 25th St. (212-206-6411).

Rainer Ganahl
Photographs and videotapes that presents a multiplicity of materials and views on Karl Marx, focusing and focus on Marx as a man of ideological and political contradictions; through 3/22. • Baumgartner, 418 W. 15th St. (212-633-2276).

Jeff Gauntt
Paintings that depict banal interiors whose individual components, such as a beaded curtain, have a built-up texture suggestive of the object or material; through 3/17. • Sikkema, 530 W. 22nd St. (212-929-2262).

Lucy Gunning
A video installation focusing on the different roles of the performer in a ballet class; through 3/17. • Greene/Naftali, 526 W. 26th St. (212-463-7770).

Robert F. Hammerstiel
Images that juxtapose dog owners and leashes, and dogs and syringes used to implant microchips; through 3/31. • Cristinerose, 529 W. 20th St. (212-206-0297).

Gary Hume
New paintings; through 4/21. • Marks, 522 W. 22nd St. (212-243-0200).

Bill Jensen
New abstract paintings; through 3/24. • Boone, 541 W. 24th St. (212-752-2929).

Aisha Khalid/Ilmran Qureshi
Miniature paintings by two Pakistani artists. Through 3/17. • Admit One, 529 W. 20th St. (212-463-0164).

John Klima
"Go Fish," interactive media installations that explore the realm of computer games and their real-life consequences; through 3/24. • Postmasters, 459 W. 19th St. (212-727-3323).

Ellen Kozak
New paintings inspired by the Hudson River; through 3/24. • Art Resources Transfer, 210 Eleventh Ave. (212-691-5956).

Kathleen Kucka
Abstract paintings made by pouring acrylic paint on aluminum panels; through 3/24. • Coploff, 508-526 W. 26th St. (212-741-1149).

Lilla LoCurto/Bill Outcault
Photographs exploring the topography of the body through digital mapping; through 3/24. • Taylor, 535 W. 22nd St. (646-230-0992).

Paul McCarthy
Two recent sculptures and the installation "Santa Chocolate Shop," a videotape and a plywood set that was first exhibited in the 1997 Whitney Biennial; through 4/7. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

James Nares
New paintings that continue the artist's use of the individual brushstroke to explore the relationship between movement, gesture, and surface in painting; through 3/17. • Kasmin, 293 Tenth Ave. (212-563-4474).

Sarah Rapson
New paintings, drawings, and a film by the British artist; through 4/7. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Milton Resnick/Lena Liv
New paintings from the series "X Space"/Constructions that begin with the recovery of a found photograph that the artist manipulates and then combines with handmade paper, sand, and wrought and cast iron. Through 3/17. • Miller, 524 W. 26th St. (212-366-4774).

Sandra Scolnik
Painted self-portraits; through 3/24. • CRG, 535 W. 22nd St. (212-966-4360).

Beverly Semmes
New fabric sculpture and photographs; through 4/14. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Rosemarie Trockel
New drawings and videos by the German artist; through 3/31. • Gladstone, 515 W. 24th St. (212-206-9300).

Peter Waite
Recent paintings; through 3/31. • Thorp, 210 Eleventh Ave. (212-691-6565).

Group Shows

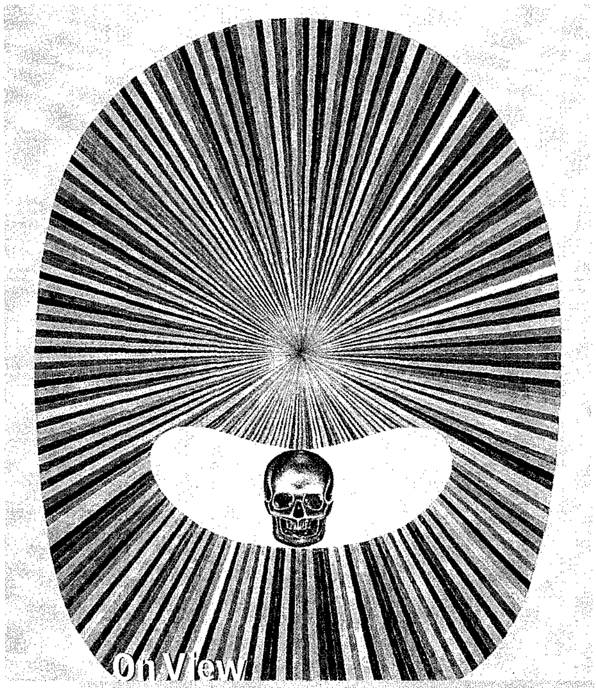
Madison Avenue and Vicinity

57th Street Area

Cohan
"The Big ID," works that explore the unconscious through personal iconography, by Eyre, Hancock, Loy, Sugito, others; through 3/24. • 41 W. 57th St. (212-755-7171).

Rubin • Greenberg Van Doren
Paintings and drawings dating from the forties through the nineties, by De Kooning, Francis, Gorky, Mitchell, Reinhardt, Rockburne, Taaffe, others; through 3/17. • 730 Fifth Ave. (212-445-0444).

St. Etienne
"Our Beautiful and Tormented Austria!" works by self-taught Austrian artists including Fischer, Navratil, Rädler, Rainer, Walla, others; through 3/17. • 24 W. 57th St. (212-



On View

Face Time

Themes of pleasure and mortality are rendered as a kind of double portrait in **David Dupuis**'s latest works on paper, each of which features a headlike form of cheerfully colored radiating stripes whose gaping mouth reveals a meticulously drawn skull in sunglasses (above, *The Consumer*, 2000). Dupuis is also showing his "organic landscapes," composed of hundreds of images of bones, or leaves, or seeds. At Derek Eller Gallery, 526–530 West 25th Street; through March 10.

Photograph courtesy of Derek Eller Gallery.

245-6734).

SoHo and TriBeCa

Art in General
"Lessons of Solitude," the first retrospective and U.S. exhibition of the drawings and sculptures of the Cuban artist and art critic Antonio Eligio Fernández, known as Tonel; through 3/31. • 79 Walker St. (212-219-0473).

Artists Space
"Really," video, sculpture, digital prints, and architectural drawings by Benson, Brower, the Butterflies of Love, Kerbel, Laurette, others; projects by Joyce Kim and Antenna Design; through 3/17. • 38 Greene St. (212-226-3970).

Brooke Alexander
"City: Prints and Photographs From the Thirties Through Today," an exhibition, presented in association with OnView, of works by Abbott, Couturier, Klein, Marsh, Ruff, Ruscha, others; through 3/17. • 59 Wooster St. (212-9925-4338).

Dorsky
"At the Edge: The Horizon Line in Contemporary Art," works by Albuquerque, DiRado, Kim, Knott, Sugimoto, Westmoreland, others; through 4/14. • 379 W. Broadway (212-966-6170).

Gibson
Celebration of the gallery's fortieth anniversary with works by Acconci, Beuys, Christo, Hutchinson, Oppenheim, others; through 4/7. • 568 Broadway (212-925-1192).

Henry Street Settlement
"Interior Landscapes," contemporary works by Bachhuber, Cox, Herritt, Joo, Teruy, Watanabe, others; through 3/31. • 466 Grand St. (212-598-0400).

Thread Waxing Space
"Research Architecture: Selections From the Collection Fonds Regional d'Art Contemporain du Centre, Orleans." More than 100 architectural models, drawings, and documents, in conjunction with Pratt Institute and Storefront for Art and Architecture; through 3/17. • 476 Broadway (212-966-9520).

Chelsea

Boesky
"Poetry Plastique," works by Andre, Bee, Cage, Lin, McVarish, Schor, Snow, others; through 3/10. • 535 W. 22nd St. (212-680-9889).

Grimm
"Them," works that use insect imagery by Clark, Dera, Katchadourian, Scanga, von der Ahe, others; through 3/17. • 505 W. 28th St. (212-564-7662).

Silverstein
"Future Perfect," works by Astley, Kim, Von Bergen; through 3/10. • 520 W. 21st St. (212-929-4300).

Stark
One-person exhibitions by Highstein, Ledy, and Wellmann; through 3/10. • 555 W. 25th St. (212-807-1051).

Other

Lehman College
"Lisa Corinne Davis: Index." Works that mix collages, painting, and drawings to probe the complexities of race, culture, and history; through 5/8. • "Contemporary Masks From the Kuba Region of Congo"; through 5/18. • Bedford Park Blvd. West, Bronx (718-960-8731).

Rotunda
"Lost and Found: Reclaimed Moments," inventive reuses of discarded objects by Fleisher, Ohashi, Park, Shin, Son, others; through 3/10. • 33 Clinton St., Brooklyn (718-875-4047).

Photography

Jonathan Anderson and Edwin Low
Collaborative photographs of world-class sportsmen and sportswomen; through 4/1. • Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

William Christenberry
Recent sculpture, photographs, and drawings; through 3/31. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Ward Davenny
Digitally altered landscape photographs taken in Texas, Oklahoma, Hawaii, Pennsylvania; through 3/31. • Ryan, 24 W. 57th St. (212-397-0669).

Thomas Demand
New works on political themes, including photographs of life-size environments constructed by the artist from cardboard, and a film consisting of 24 still images shown in a continual loop; through 4/7. • 303, 525 W. 22nd St. (212-255-1121).

Elijah Gowin/Nathan Lerner
Photographs from the series "Hymnal of Dreams" that depict surreal fabricated scenes inspired by the artist's southern ancestry/Abstract studies produced while the artist was teaching at the New Bauhaus in the late thirties and early forties. Through 3/17. • Mann, 210 Eleventh Ave. (212-989-7600).

ICP
"Andy Warhol: Photography." The first major exhibition of the artist's photographs, including complementary paintings; through 3/18. • "Perfecting Mankind: Eugenics and Photography." An exhibit exploring the way in which photography was employed by the proponents of eugenics, a movement formed in the late nineteenth century that aimed to "breed better people"; through 3/18. • 1133 Sixth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8 (5-8 voluntary contribution), Sat. and Sun. 10-6; $8, $6 students and seniors.

ICP Uptown
"Carrie Mae Weems: The Hampton Project." An installation that employs the turn-of-the-century photographs taken by Frances Benjamin Johnston (1864–1952) at Hampton Institute, images intended to document the success of the institute for the "Exhibit of American Negroes" at the Universal Exposition of 1900 in Paris; through 4/1. • 1130 Fifth Ave., at 94th St. (212-860-1777), Tues.- Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $6, $4 students and seniors.

Simen Johan
Color photographs that depict children alone in inhospitable environments; through 3/31. • Gallery 24, 552 W. 24th St. (212-414-0370).

John Kalymnios
Freestanding sculpture, kinetic sculpture, and photographs; through 3/31. • Golden, 526 W. 26th St. (212-727-8304).

Kenneth Josephson
Vintage prints from the sixties and seventies by this photographer whose work is currently on view in a retrospective at the Whitney Museum of Art; through 3/31. Richardson, 535 W. 22nd St. (646-230-9610).

Jean Kallina
Silver gelatin prints that depict views of interiors in European palaces; through 3/31. • Winston Wächter, 39 E. 78th St. (212-327-2526).

Ray K. Metzker
Black-and-white photographs of landscapes in Italy, France, Turkey, and various locations in the United States; through 3/31. • Miller, 20 W. 57th St. (212-397-3930).

Meyerowitz
Recent street photography by Einzig, Harnett, Kayafas, Powell; through 3/17. • 580 Broadway (212-625-3434).

Rika Noguchi
Photographs by the Japanese photographer depicting cityscapes and construction zones from New York and Brazil, and images of islands being built by the Dutch government during the artist's stay in Amsterdam; through 3/24. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Dario Oleaga
Images of urban detritus as still life; through 3/15. • Generous Miracles, 529 W. 20th St. (212-352-2858).

PaineWebber
"A Maritime Album." Rare photographs documenting America's fishing, sailing, and whaling traditions, as well as naval encounters, shipbuilding ventures, and daily maritime life, selected by John Szarkowski from the archives of the Mariner's Museum, in Newport News, Virginia; through 4/1. • 1285 Ave. of the Americas (212-713-2885), Mon.-Fri. 8-6.

Richard Prince
Photographs taken between 1977 and 1979 that initiated the artist's exploration of ideas about "the original" and "authorship"; through 4/20. • Skarstedt, 1018 Madison Ave. (212-737-2060).

Hiroshi Sugimoto
Portraits of wax figures set against black backdrops; through 3/24. • Sonnabend, 536 W. 22nd St. (212-627-1018).

Karlheinz Weinberger/J.D. 'Okhai Ojeikere
Photographs taken in the fifties showing working-class models posing in their everyday surroundings/A 30-year documentation of Nigerian hairstyles. Through 3/31. • Scalo, 560 Broadway (212-334-9393).

Wols
Still lifes, portraits, abstractions, and fashion work from the thirties by the German artist (1913–1951) who worked in Paris and was part of the *Informel* movement; through 4/21. • Ubu, 16 E. 78th St. (212-794-4444).

Zabriskie
Photographs by the painters Cramer, Crawford, Kuniyoshi, Pousette-Dart, Shahn, Sheeler; through 3/17. • 41 E. 57th St. (212-752-1223).

Museums

American Craft Museum
"Made in Oakland: The Furniture of Garry Knox Bennett." The first retrospective of one of America's best-known furniture-makers; through 4/29. • "Confrontational Clay: The Artist as Social Critic." Works by 28 contemporary ceramicists whose work addresses social, political, and cultural issues; through 3/16. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $5, $2.50 students and seniors.

American Museum of Natural History
"The Butterfly Conservatory: Tropical Butterflies Alive in Winter." More than 300 butterflies from Central, South, and North America housed in a walk-in vivarium; through 5/28. • "Full Moon: Apollo Mission Photographs of the Lunar Landscape." Rarely seen photographic prints from NASA's Apollo missions to the moon; through 3/28. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown
"Can We Feed Ourselves? A Focus on Asia: Photographs by Hiroji Kubota." Photographs taken in Nepal, Cambodia, Burma, and other Asian countries that focus on food production, the population explosion, and environmental destruction; through 4/1. • 502 Park Ave., at 59th St. (212-288-6400), Tues.-Sat. 10-6; Sun. noon-5. $4, $2 students and seniors (free Tues.-Fri. noon-2).

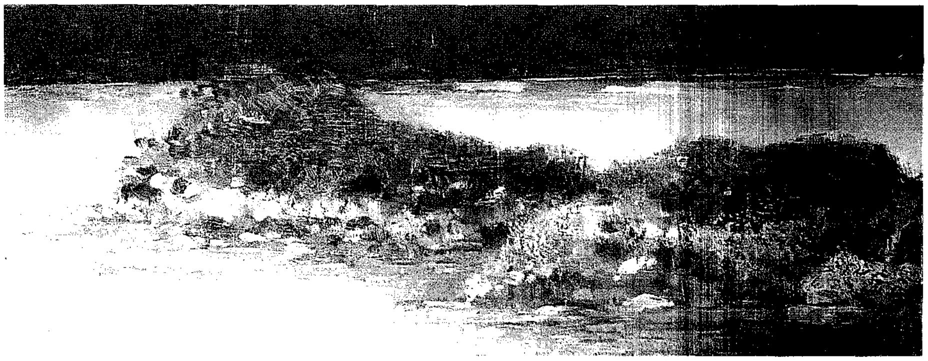
Bronx Museum of the Arts
"Leonardo Drew." One new sculpture composed of two sections—one of cotton and the other of wood and found objects—and related drawings; through 3/4. • "Carlos Garaicoa: The Ruins, the Utopia." Drawings, photographs, and mixed-media and video installations by a Havana-based artist; through 3/4. • "Context: Mexico's Taller de Gráfica Popular and Its Legacy." Prints from the museum's permanent collection made by various members of the workshop; through 3/4. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. noon-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"A Family Album: Brooklyn Collects." More than 200 major artworks, ranging from antiquities to contemporary paintings, lent by collectors who have deep connections to Brooklyn; 3/2–7/1. • "Committed to the Image: Contemporary Black Photographers." Works by 94 photographers, among them Albert Chong, Gordon Parks, Jeffrey Henson Scales, Carrie Mae Weems, and Ernest Withers; through 4/29. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

China Institute

On View

Coastal Zone



Previously known for his plein-air paintings of the bucolic landscape surrounding his home in Touraine, France, **Jeffrey Blondes** has focused his attention on a dramatically different venue—remote Kinlochmoidart, on Scotland's western coast. The change of location hasn't altered Blondes's basic vision of place, though—his new oil-on-panel paintings (pictured, *Kentra Bay II,* 1999), made during five visits to Scotland since 1999, capture the almost hallucinatory subtleties of nature observed firsthand. At David Findlay Jr Contemporary, 41 East 57th Street; through March 10.

"Living Heritage: Vernacular Environment in China," photographs by Li Yuxiang and other Chinese photographers taken between 1993 and 1999 that explore the role of the traditional Chinese home; through 6/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., Sat. 10-5, Tues. and Thurs. 10-8, Sun. 1-5; $3, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"*Gérôme & Goupil: Art and Enterprise.*" An exhibition exploring the mutually advantageous partnership between the nineteenth-century painter Jean-Léon Gérôme and his art dealer/publisher Adolphe Goupil; through 5/5. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts
"Diana Thater: *Knots and Surfaces.*" A large-scale multiprojection video installation that interacts with the architecture of Dia's third-floor gallery; through 1/30/02. • "Panamarenko: *Orbit.*" An exhibition pairing the Belgian artist's key work, *Aeromodeller,* an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance.*" The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project.*" A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center
"Metamorphoses and Transformation: The Drawings of Rosemarie Trockel." The first New York museum exhibition of the German artist's drawings, organized by the Musée National d'Art Moderne, Centre Pompidou, Paris; through 4/7. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"Mantegna's *Descent Into Limbo,* From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"The First Steps: Emerging Artists From Japan." Works by seven Japanese artists who won a competition judged by an international panel; through 4/14. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Hugo Boss Prize 2000: Marjetica Potrc." An installation exploring the urban condition as it manifest itself worldwide by this Slovenian artist who was awarded the Hugo Boss Prize in November 2000; through 4/29. • "The Global Guggenheim: Selections From the Extended Collection." Approximately 175 works from the museum's collection, including paintings, sculpture, and works on paper spanning Impressionism through Pop Art; through 4/22. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
"Charlotte Salomon: Life? Or Theatre?" The first New York exhibit of gouaches by this artist (1917–1943) who drew on her own experience, and that of her family, in Nazi Germany; through 3/25. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5, pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art
"The Treasury of Basel Cathedral." Ecclesiastical and secular objects from the Historisches Museum Basel and other European museums dating from the eleventh through the early-sixteenth centuries that were originally part of the medieval treasury of the Basel Minster; through 5/27. • "William Trost Richards in the Metropolitan Museum of Art." Drawings and paintings by the Philadelphia-born artist (1833–1905), depicting landscapes and marine subjects in Pennsylvania, New England, and the British Isles; through 5/13. • "Correggio and Parmigianino: Master Draftsmen of the Renaissance." More than 130 drawings from private and public collections by the two masters of the Emilian School of early-sixteenth-century Italy; through 5/6. • "Sultan 'Ali of Mashhad, Master of Nasta Liq." Examples of calligraphy by the master of *nasta liq,* the writing style likened to flying geese that was favored in fifteenth- and sixteenth-century Iran for poetical texts; through 4/22. • "Photography: Processes, Preservation, and Conservation." An exhibition celebrating the museum's new Sherman Fairchild Center for Works on Paper and Photograph Conservation, exploring various photographic processes and methods of conservation; through 5/6 • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; through 8/19. • "A Century of Design, Part III: 1950–1975." The third in a four-part series of exhibitions surveying twentieth-century design in all media; through 4/1. • "The Still Lifes of Evaristo Baschenis: The Music of Silence." Paintings by the seventeenth-century Italian artist known for his poetic still lifes of musical instruments; through 3/4. • "Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; through 4/22. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Jean Poyet: Artist to the Court of Renaissance France." The first one-person show dedicated to the work of the fifteenth-century French manuscript illuminator who worked for the courts of Louis XI, Charles VIII, and Louis XII; through 5/6. • "The World Observed: Five Centuries of Drawings From the Collection of Charles Ryskamp." Works from the collection of the former director of the Morgan Library and the Frick Collection; through 5/9. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio
"Antonio Frasconi: Langston Hughes's *Let America Be America Again,* a Portfolio of Woodcuts, 1997–98." A recent suite of prints by the internationally recognized master of the woodcut medium; through 5/20. • "Contemporánea 2001: Neighbors—An Installation by Leandro Erlich." A site-specific installation that transforms a typical apartment-building corridor into a confounding space of peepholes, locked doors, and a strange elevator; through 5/20. • "Here & There/Aquí y Allá: Six Artists From San Juan." Works in various media by six contemporary artists living in Puerto Rico; through 5/20. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors.

Museum for African Art
"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art
"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, and others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art
"Andreas Gursky." A retrospective of works by the German photographer covering 1984 to the present and exploring such subjects as tourism, architecture, sporting events, and techno-music raves; 3/4–5/15. • "Workspheres." An exhibition examining the changing nature of the workplace and the role of design in creating solutions to accommodate such changes, including works from LOT/EK architecture, the MIT Media

Photograph courtesy of David Findlay Jr.

Laboratory, Digital Image Design, IDEO, Jongeriuslab, and others; through 4/22. • "MOMA 2000: Open Ends." The final cycle of the MOMA 2000 exhibitions, featuring works from the museum's collection from the sixties to the present; through 3/4. • "Van Gogh's Postman: The Portraits of Joseph Roulin." Five of the six paintings that the artist made of his friend and protector during 1888 and 1889; through 5/15. • "Projects 70: Janine Antoni, Shahzia Sikander, Kara Walker." Three new banners displayed on the museum's 53rd Street façade; through 3/13. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • "Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • "The City Shops: Photographs by Martha Cooper and Fred W. McDarrah." Images from the sixties to the present documenting shops in New York City neighborhoods; through 4/15. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"Dreaming in Print: A Decade of *Visionaire*." An exhibition covering the first ten years of the multi-format magazine of fashion and art; through 4/21. • "Belgian Fashion Design: Antwerp Style." A survey of modern Belgian fashion design as seen through more than 100 clothing ensembles dating from 1982 to the present; through 4/14. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

"Selections From the Collection." Recently acquired works by National Academicians Sam Gilliam, Red Grooms, Malcolm Morley, and Larry Rivers, as well as masterworks by William Merritt Chase, Asher B. Durand, John Singer Sargent, George Tooker, and others; through 5/6. • "The Cos Cob Art Colony: Impressionists on the Connecticut Shore." Works by the group of American artists who gathered in the Cos Cob section of Greenwich, Connecticut, between 1890 and 1920, among them Childe Hassam, Theodore Robinson, John Twachtman, and J. Alden Weir; through 5/13. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. 12-5, Fri. 10-6, Sat. and Sun. 10-5; $5.

New Museum of Contemporary Art

"Paul McCarthy." The first U.S. survey of the Los Angeles-based artist's work, a fusion of sculpture and performance characterized by combinations of pop-culture clichés, social taboos, and art-historical references; through 5/13. • 583 Broadway (212-219-1222), Wed. and Sun. noon-6, Thurs.-Sat. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New-York Historical Society

"Irwin Silver: Nightwalks." Photographs of New York City at night that were taken by Silver between 1979 and 1989; through 5/20. • "The Sight of Music: Prints From the Collection of Reba and Dave Williams." Twentieth-century prints offering visual interpretations of music, by Chuck Close, Red Grooms, Roy Lichtenstein, and others; through 6/17. • "Elder Grace: The Nobility of Aging." Photographs of 80 African-American women and men by Chester Higgins Jr.; through 3/4. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"Almost Warm and Fuzzy: Childhood and Contemporary Art." Works that address childhood by more than 30 American and international contemporary artists, among them Mike Kelley, Jeff Koons, Laurie Simmons, and Tim Rollins and K.O.S.; through 4/8. • "Erik Steinbrecher: Couch Park." An installation of new works on paper by the Swiss artist; through 4/8. • "Georges Adéagbo: *Abraham—L'ami de Dieu*." Installations by a West African artist that combine paintings, sculptures, books, handwritten texts, photographs, newspaper articles, and objects; through 3/29. • "Some New Minds." Works by emerging artists Omer Fast, Christoph Girardet, Julia Loktev, Dave Muller, John Pilson, Brad Tucker, Pablo Vargas-Lugo, James Yamada; through 2/28. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; $5 suggested donation.

Queens Museum of Art

"Gio Ponti: A Metaphysical World." Furniture, sculpture, and drawings by the groundbreaking Italian designer and founder of *Domus* magazine, including his Superleggera chair of 1957 made for Cassina; through 5/20. • "Around, Around, and Away—Not-a-Superhero and the Myth of New York." A wall drawing by Luca Buvoli accompanied by recorded narration and sound installations by Jeffrey Lependorf; through 5/27. • "Heart of Glass." Works by seven artists who take a conceptual and poetic approach to glass, among them Josiah McElheny, Katy Schimert, Kiki Smith, and Not Vital; through 5/27. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. 12-5; $5, $2.50 students and seniors.

Studio Museum in Harlem

"Glenn Ligon: Stranger." Ten works from the artist's series of stenciled coal-dust paintings that were inspired by James Baldwin's *Stranger in the Village* (1953), in which the writer chronicled his experiences living in a small village in Switzerland; through 4/1. • "Material and Matter." Works in all media from the museum's permanent collection, by Willie Cole, Leonardo Drew, David Hammons, Odili Donald Odita, Alison Saar, James VanDerZee, and others; through 4/1. • "John Bankston: The Capture and Escape of Mr. M, Chapter I." Paintings on paper that illustrate the story of the abduction, enslavement, rescue, and escape of Mr. M, an "everyman," and that borrow imagery from nineteenth-century slave narratives, science fiction, and fairy tales; through 4/1. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. 12-8; $5, $3 students and seniors.

Whitney Museum of American Art

"Kenneth Josephson: A Retrospective." The first full-scale assessment of the work of this photographer, from his Conceptualist works of the sixties and seventies to his more recent images of street life in India, nudes, and European landscapes; through 5/27. • "The Things Themselves: Pictures of Dust by Vik Muniz." The artist's photographs of his drawings of dust based on photographs of minimalist sculptures in the museum's permanent collection; through 5/20. • "A Way With Words: Selections From the Whitney Museum of American Art." Text-based works by 12 artists, among them Glenn Ligon, Suzanne McClelland, Shirin Neshat, Richard Prince, and Christopher Wool; through 3/30. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"A Way With Words: Selections From the Whitney Museum of American Art." Fourteen text-based works by twelve contemporary artists, among them Glenn Ligon, Suzanne McClelland, Shirin Neshat, Jack Pierson, and Christopher Wool; through 3/30. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's East

3/5 at 5:30: "Wine." On view from 3/3. 3/6 at 10 and 2: "Printed Books." On view from 3/3. • 219 E. 67th St. (212-606-0430).

Swann Galleries

3/1 at 10:30: "Autographs." On view from 2/24. • 104 E. 25th St. (212-254-4710).

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cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Opening

Northeastern Lights

Before opening **MidAtlantic** around the corner from his Brooklyn Heights apartment, Forrest Shirkey (pictured) cooked at Time Cafe and the Cub Room, where he inherited his passion for local, seasonal ingredients from chef-owner Henry Meer. So on a Brooklyn boulevard famous for Middle Eastern fare, in a simple, spare space that used to be the Cajun-flavored Acadia Parish, Shirkey has designated his own culinary territory—"between Maryland and southern Maine"—which he celebrates with hearty homespun dishes like crispy Long Island duck breast and dumplings, and pot roast with mustard-"tainted" onion and mashed potatoes. (148 Atlantic Avenue; 718-834-7300.)

New and Noteworthy

Adä

As you might guess from the Murano-glass chandeliers and bas-relief nudes, this isn't your run-of-the-mill curry kitchen. Your dinner choices are limited to two streamlined prix fixe menus that run $55 and $65, and feature newfangled novelties like salmon quenelles with cashew rice and fresh coconut curry, garam masala quail with date-and-pistachio pillau, and wild-mushroom biryani with white-truffle oil. • 208 E. 58th St. (212-371-6060). (M–E)

★ Alain Ducasse at the Essex House

After a harrowing ride through the critics' spanking machine, eight-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160-prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with, have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and cuddly side. • 155 W. 58th St. (212-265-7300). (E)

★ Aleutia

You may have to navigate past the murky leather swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus grilled octopus or pancetta wrapped cod provide life preserving—make that affirming distractions—from the hormonally raging sea around you. • 220 Park Ave. So. (212-529-3111). (E)

★ AZ

If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Banjara

In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are stylish and cliché-free. And chef Tuhin Dutta's unusual regional dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian pot pie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. at 6th St. (212-477-5956). (M)

★ Bar Demi

Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half bottles. Then she challenged sommelier Aaron von Rock to match appropriate wines with her ever-so-dainty "tiers" of flavor-packed finger food. Order the Pinot Noir package, for instance, and share ethereal foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order a la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

★ Blue Hill

Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M–E)

Bot

The all-plastic décor at this NoLIta spinoff of Chelsea's Bottino refutes every Tuscan-trattoria cliché in the book, but the simply prepared, flavorful food and the mostly Italian wine list are reassuring proof that a traditional heart beats inside its ultramodern body. The iMac-hued garden room is linked to the front lounge by a serpentine expanse of chartreuse wall and an open kitchen and bar, which dispense fresh salads, satisfying pastas, and fruity Prosecco cocktails in equal measure. • 231 Mott St. (646-613-1312). (M)

★ Brasserie 8 1/2

At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport lounge style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

★ Caffé La Grolla

The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I–M)

Chinghalle

The name of Mark Straussman's (Campagna) frenetic new contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with an odd variety of New Country favorites like St. Louis ribs and a gelato banana split. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the rowdy bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

Cocina Cuzco

This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of aji-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) ($).

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New

Photograph by Lenora Gim.

York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

★ Esca
Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw-shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust that's cracked tableside, is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M-E)

Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M-E)

★ 44 & X Hell's Kitchen
John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave. at 44th St. (212-977-1170). (M-E)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall to wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Hudson Cafeteria
The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

La Palapa
The chef at this friendly East Village oasis grew up in Mexico, under the pervasive culinary spell of cookbook author and avid gardener Diana Kennedy, a family friend. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float uncharacteristically in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I-M)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tagines and couscous, and meze like calves' liver and Merguez sausage. But food is only half the story. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M) ($).

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

★ Macelleria
Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster pot pie. • 246 W. 4th St. (646-486-2185). (M)

★ Merge
Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistible draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only.

Meskerem
Hell's Kitchen's preeminent source for savory Ethiopian stews and the crepelike injera used to scoop them up has spawned a snug subterranean branch downtown, in the heavily trafficked midst of gyro land and cappucinoville. Combination platters are perfect for sharing, and the hand-to-mouth technique gives new meaning to the practice of breaking bread. • 124 MacDougal St. (212-777-8111). (I-M)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M-E)

★ Orsay
The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

Panino'teca 275
Sometimes Smith Street's great unfed masses crave something they can't find at any one of their cherished bistros. Something light. Something simple. Something delish. To sate those appetites, Kenneth Munz—in between action-packed shifts as Mercer Kitchen's sous chef—helps his wife, Dianna, press bresaola-and-pecorino panini and assemble truffle-cauliflower bruschetta at their comfortable, attractive panini and wine bar, perfect for lazy lingerers. • 275 Smith St., nr. Sackett St. (718-237-2728). (I-M) ($).

Pico
Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a Michigan State grad, but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino
All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

The Underground Gourmet

To Thine Own Self Be True

Remember the episode of *Seinfeld* in which Jerry persuades Babu, a struggling, eager-to-please restaurateur, to return to his roots and serve the dishes of his homeland, only to have it all end horribly with Babu's business failure, deportation, and promise to wreak vengeance upon Jerry? Apparently, the owners of **Tarabya** (known until last month as Gyroland) didn't see that one. When we visited last year, we thought the Turkish food here—freshly baked pide and lahmacun, terrific meze, grilled kofte, and doner kebab—was too good for Gyroland's pizza-and-burger-joint façade, and we said so. The owners listened. "You said we had an identity crisis," says partner Omar Semiz. "Well, it's taken us a year, but now we have an identity." And what a transformation: All references to Philly cheesesteaks and California burgers have vanished from the menu, and at dinner, the tables are set with white tablecloths and candles. The décor—prayer rugs, ornamental plates, deep-barreled stringed instruments—no longer screams *all-night Greek coffee shop.* And all our fears that we may have pulled a Jerry on Gyroland have been allayed. One recent Saturday night, the place is packed with a mostly Armenian-American crowd drinking raki and Efes beer with their meals. The kitchen still has a magic hand with various eggplant appetizers and iskender kebab, luscious morsels of lamb baked with buttery croutons, lip-smacking tomato sauce and fresh yogurt. A two-piece band with a charismatic singer in a purple suit has the crowd singing along (in Turkish) and momentarily abandoning half-eaten kebabs for a rhythmic dance involving foot shuffling, belly grinding, and an arms-extended sleepwalking simulation. But on a return visit late one Monday, the music is gone and the place is nearly empty as we tuck into our delectable meze. So go soon, and often—before this talented Turkish kitchen is forced to revive its California burger and chicken Caesar salad. (351 Second Avenue, near 20th Street; 212-254-3200.) R.P.

Photograph by Kenneth Chen.

meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I-M)

★ Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

★ Sandro's
Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Sandwich Planet
Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($).

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Sushi Samba 7
Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace no doubt. • 42 E. 58th St. (212-888-2288). (M)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Vaux Bistro
At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St. (718-499-1433). (M)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Guttenbrunner with lemon thyme for his pike, heirloom tomatoes for

his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ **Alfanoose**
This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ **Balthazar**
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ **Bo Ky**
There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($).

★ **Bouley Bakery**
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

★ **Canteen**
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

Capsouto Frères
Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

★ **Chanterelle**
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry millefeuille with elderflower sorbet. • 2 Harrison St. at Hudson St. (212-966-6960). (E)

★ **City Hall**
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

Clay
What do you get when an enterprising young chef formerly of Chez es Saada gets his hands on his Korean mother's recipe book? If you're owner Edward Lee, you get a small, sleek space filled with a stylish, young NoLIta crowd as crazy about the soju-litchi martinis as they are about the bibimbop, seafood pajun, and smoked tea duck. • 202 Mott St. (212-625-1105). (M)

★ **Danube**
David Bouley's outrageous, highly lacquered, velvet-swathed, Klimt-deckled little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Divine Bar
The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second floor (212-791-WINE). (I-M)

Ecco
Old-world charm, an excellent seasonal antipasto, and classicly prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

Gigino Trattoria
The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and inventive peasant food attract a loyal neighborhood following. • 323 Greenwich St. (212-431-1112). (M)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

★ **Honmura An**
While the management doesn't care about your entrance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M-E)

★ **Next Door Nobu**
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American-flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M-E)

★ **Nobu**
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative callig-

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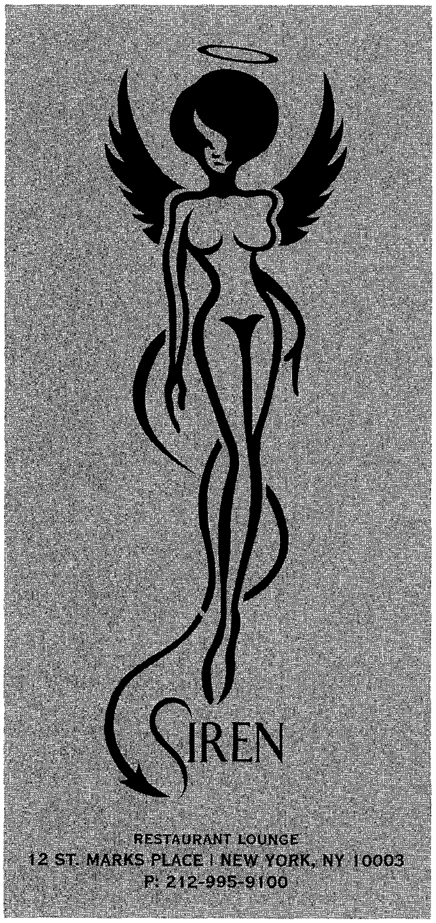

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raphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only.

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

In Print

What do people look for in a food magazine? Easy-to-follow recipes. Descriptive restaurant reviews. Lots of mouthwatering photographs. But a comparison of the deconstructionist tendencies of Jacques Derrida and trendy Catalan chef Ferran Adrià? With *endnotes*? That's the sort of subject matter editor Darra Goldstein tackles in her glossy new journal, **Gastronomica**, published quarterly by the University of California Press. The premiere issue, on sale now at selected newsstands and Coliseum Books ($10), covers such hot topics as genetically modified food (with arguments, refreshingly, for and against), why new immigrants gravitate toward McDonald's, the historical evolution of the chef's uniform, and, in case you were wondering, "Whatever Happened to Turtle Soup?" There are book reviews; a recipe for Greek Easter leg of lamb; a leafy drawing called "The Romaines of the Day"; a poem by Louise Glück; and a meticulously researched, altogether convincing argument by culinary historian Rachel Laudan, who makes the case for culinary modernism and "Why We Should Love New, Fast, Processed Food." We can't see *Gourmet* touching that.

GASTRONOMICA
THE JOURNAL OF … AND
Genetic Engineering and Ethics
The Smithsons' Futuristic Kitchen
New Poems by Louise Glück

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Gotham Bar & Grill
Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

★ 2nd Avenue Deli
A recent facelift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy Formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato knish), and the hard-boiled service. • 156 Second Ave. (212-677-0606). (I–M)

Siren
Aside from some strange and funny cabaret acts and a D.J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls "trilogies," which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M–E)

Below 14th Street, West

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Blue Ribbon Bakery
Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Da Silvano
Few of the fervent regulars here—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave. (212-982-2343). (M–E)

★ Do Hwa
Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-444-1224). (M)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($).

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe

Photograph by Andrew McCaul.

Opening

Bagels on Broadway

Bagels have taken a beating of late. They're not what they used to be, say connoisseurs— they're too sweet, too soft, too big. One enduring exception is the product at Columbia Hot Bagels, purveyor to Murray's Sturgeon Shop and a dietary mainstay for impoverished Columbia U. undergrads. In a bid to expose Times Square's roving tourists to the real, cream-cheese-slathered thing, the owners of Carmine's and Ollie's, as well as Columbia, have opened **Times Square Bagels** under the watchful eye of Columbia founder turned consultant Jeff Baynon. But in a concession to popular nondairy tastes, Times Square customers have a deli case of cold cuts to choose from. (200 West 44th Street; 212-997-7300.)

EGG
WHOLE WHEAT
EVERYTHING
ONION
POPPY
SESAME
ROLLS
PLAIN

Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Meigas
The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M-E)

★ Peanut Butter & Co.
Smooth or chunky is only the beginning: Savor the sticky stuff 21 different ways at this kitschy café, where you're transported back to elementary school with one bite of "ants on a log," celery sticks slathered with the peanut butter of your choice and studded with raisins. Request your Elvis (grilled peanut butter, banana, honey, bacon) on whole wheat if you must, though we're certain the King would disapprove. There must be a mom in the kitchen; sandwiches come with chips and carrot sticks, and they'll even cut off the crusts for you. • 240 Sullivan St. (212-677-3995). (I-M)

Tio Pepe
A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

★ City Bakery
No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I-M)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Cosette
Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, textbook juicy steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-889-5489). (M)

★ Eleven Madison Park
While this soaringly grand space in the MetLife lobby will never be a room for clandestine assignations, the compensating grace of the staff, and simple but big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Mizu Sushi
The owners of River, uptown's Thai-Vietnamese hybrid, have let the culinary current take them south to Gramercy Park and entirely new Asian territory. Contemporary materials like slate and stainless steel are softened by a series of rice-paper-wrapped oak frames, some of them fashioned into a "palm tree" centerpiece. And though the menu hews to tradition, the sushi chef has some tricks up his sleeve, like the Crazy Roll of tempura-breaded spicy tuna with flying fish roe. • 29 E. 20th St. (212-505-6688). (M)

★ Patria
Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room is bright and airy by day and warm and earthy by night. And you won't find a Cuban sandwich like this anywhere else in New York. Or Havana, for that matter. • 250 Park Ave. So., nr. 20th St. (212-777-6211). (E)

★ Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gone and forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M-E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for wunderkind turned matinee idol Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. Do these sound like the delusions of a madman? In less capable hands, maybe; in DiSpirito's, it's pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Veritas
Does the wine list make the restaurant? Luckily, if you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) perfectly complements the massive cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection with the paying public. • 43 E. 20th St. (212-353-3700). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I-M)

Diabla
Appetizers to be eaten tapas-style and entrées like herb-crusted scallops with grilled-vegetable tamales and sage-and-lime roast pork with chiles rellenos draw a neighborhood crowd to this

Photograph by Lenora Gim.

Chelsea Mexican restaurant. • 202 Ninth Ave., nr. 22nd St. (646-638-1111). (M)

★ F&B

F&B, which stands for Frites and Beignets, is clearly the Tiffany of fast food. (Is that the subliminal message of those robin's-egg-blue walls?) A choice of sauces—caramel, chocolate, mango—for dipping beignets makes donut-dunking seem desperate. A split of champagne is served in the bottle with a blue straw. Hot dogs come in a dozen guises including the Great Dane (remoulade, roasted onions, cucumber slices). And the superlative fries alone are worth a trip. • 269 W. 23rd St. (646-486-4441). (I)

★ Mesa Grill

It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm

An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Red Cat

Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Café Centro

A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.

Coldwaters

Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina

It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

★ The Four Seasons

They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Le Cirque 2000

Longtime chef Sottha Khunn has surrendered his whisk to new top toque Pierre Schaedelin, and the tension is palpable: What's the Alsatian recruit have in store for us? Sirio Maccioni rarely makes a mistake when it comes to staffing his world-famous kitchen, and this guy comes with all the right (Michelin-starred) credentials. Let's see what they whip up. • 455 Madison Ave. (212-303-7788). (E)

The Leopard

This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M–E)

★ Lespinasse

Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and namby-pamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

Nino's Positano

An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Peacock Alley

In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

★ Sparks

We wouldn't be surprised to stumble upon Tony and Carmela Soprano celebrating an anniversary (or an aquittal) on these saloon-like premises, where matter-of-fact waiters wheel carts of precisely aged prime beef up to each table. Management takes personal pride in the wine list, which classifies the voluminous bottlings of Bordeaux by vintage. • 210 E. 46th St. (212-687-4855). (E)

★ Sushisay

An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Don't worry. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M–E)

43rd–56th Streets, West Side

Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Aquavit

Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs on his menu. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the cozier, less expensive café. • 13 W. 54th St. (212-307-7311). (M–E)

★ Beacon

The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

Ellen's Stardust Diner

A tribute to that archetype of mid-century American gastronomy, this themey theater-district diner serves up iconic nourishment, from the meat-loaf platter to the "Gina Lola Brigetta" lasagna. • 1650 Broadway, at 51st St. (212-956-5151). (I–M)

★ Estiatorio Milos

Eating in this lofty Greek seafood restaurant isn't exactly fishing for supper, but it's the closest you'll come in midtown Manhattan. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before it's reeled in to the kitchen to be simply grilled with lemon, olive oil, and herbs. Which leads to a minor quibble: The menu lists prices by the pound—$25 for the Florida pompano, $32 for the Mediterranean loup de mer—so unless you've worked at a carnival guessing weights, the bill is always something of a surprise. • 125 West 55th Street (212-245-7400). (E)

★ JUdson Grill

It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda

Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

☆ Local
If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M-E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Palio
Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

★ Redeye Grill
This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M-E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

Trattoria dell'Arte
Follow the giant white plaster nose that looms above the entrance to Trattoria dell'Arte like a Route 66 roadside diner icon, for the restaurant's unmatched antipasto bar, crackling pizzas, and consistently reliable kitchen. The Milton Glaser-designed space is a packed power scene at lunch, and a boon for nearby Carnegie Hall concert goers. • 900 Seventh Ave., nr. 56th St. (212-245-9800). (M-E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties like braised baby octopus with red peppers and onions and tagliolini with lemon zest and vodka. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has, gasp, slightly modernized the country-club-classic menu— try the foie gras with black mission figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, if that gives you a thrill, and, in spite of the lunchtime dress code, the crowd here doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $11.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Zanzibar
The crowd at this loungy Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Atlas
Each dish has a litany of preparations, and every single impressive yet complicated one of them gets explained to the diner. Chef Paul Liebrandt's food—marinated eels with watermelon, tagliatelle with cepes, and tuna with mini green-apple strudels—exhibits remarkable invention, though some dishes could use more restraint. All the house is missing is the confidence to let its guests sit back and observe Atlas's enjoyable qualities for themselves. • 40 Central Park So. (212-759-9191). (M-E)

☆ Felidia
In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

★ Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

★ The Russian Tea Room
If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

Above 60th Street, East Side

★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Or-

Opening

9 Lives

If you're Irish and you own a bar, you tend to get typecast. Which is why everyone always assumed that Pageant (the more ambitious sequel to Tom & Jerry's, the popular NoHo bar opened by Jimmy Touhy and Giles Cooper) was a place to drink and be merry but not necessarily eat. After a couple of semi-successful makeovers—first the décor, then the food—the owners teamed up with James DiZazzo, a veteran consultant determined to turn a neighborhood hangout into a chic destination restaurant. So now the newly christened **No. 9** has dark-stained maple furniture, cowhide-upholstered booths, a stylish wait staff, and a seriously swank menu (entrées, $18 to $27). The frisée salad wears a champagne-hazelnut vinaigrette; horseradish-lime sauce escorts lobster-pumpkin fritters; Chilean sea bass is seared in orange marmalade. And the yellowfin tuna (pictured), cooked in brown ale and mustard, is a sushi-grade nod to Pageant's Irish roots. (109 East 9th Street; 212-529-5333.)

Photograph by Carina Salvi.

Opening

Alpha Female

By ancestry, Liz Arana is Spanish-American. By training and occupation—most recently, at Le Bernardin and Provence—she's a French chef. This week, she metaphorically returns to her roots at **Alphabet Kitchen**, the new Iberian restaurant she's opened with Paulo Oliveira, the Brazilian owner of Circus uptown. In a long, lofty room furnished with a mosaic alphabet mural, a bar lit from below, and a dining counter flanking the open kitchen, Arana offers Spanish- and Portuguese-flavored food calibrated to every appetite. Nibble on tapas like crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. Come summer, more than one flavor of sangria will flow—and so will the waterfall, the spotlighted centerpiece of a charming urban garden. (171 Avenue A; 212-982-3838.)

Photograph by Carina Salvi.

leans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Etats-Unis
Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

Etou
"Fusion is indefeasible" reads the motto printed on the menu of this Upper East Side Japanese restaurant from the owners of Flushing's Tawainese-Chinese-Japanese fusion joint, Laifood. To support their thesis, the kitchen dabbles in Thai spices, Mexican chiles, even mozzarella cheese to jazz up otherwise traditionally prepared Japanese dishes. • 1420 Third Ave., nr. 80th St. (212-249-0738). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M–E)

★ JoJo
Before there was Jean Georges, there was JoJo, the place where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. A ravishing goat-cheese-and-potato terrine in arugula juice. Fruit soups exploding with penny-bright flavor. Sit upstairs where it's more intimate and less conspicuous to dip your fingers into the sauce oozing from the center of his lascivious Valrhona cake. • 160 E. 64th St. (212-223-5656). (E)

★ Lobster Club
If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M–E)

Mark's
Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M–E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Tanuki
People in the restaurant business and Upper East Side sushi savants have already discovered this source for top-quality sushi and sashimi. Chef Tatsuya Nagata, formerly of Bond Street, demonstrates a deft hand with dishes like soy-marinated Chilean sea bass and specials like squid with uni paste, and oxtail stew. • 1466 First Ave., nr. 76th St. (212-452-1066). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

★ Barney Greengrass
A Formica-clad shrine to smoked fish and everything else that defines the dying art of Jewish appetizing. No one's stopping you from ordering cheese blintzes, chopped liver, even caviar. But that's not why you're here. You're here to savor Barney's raison d'être: the holy trinity of sturgeon, smoked salmon, or Nova scrambled with eggs and onion, with an H&H bagel and cream cheese on the side. • 541 Amsterdam Ave., nr. 86th St. (212-724-4707). (M) ($).

★ Jean Georges
Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

☆ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

★ Sylvia's
A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. • 328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I)

Brooklyn

★ Diner
Even before you've finished your first cocktail, you notice the floor is tilting. But the disequilibrium contributes to the charm of this snug, just-rehabbed-enough 1927 dining car. A beyond reductive menu offering "soup," "burger," "spinach," and at brunch, "hot cereal" misleads at first. Don't believe the lack of hype. Chef Caroline Fidanza shows her dexterous hand with specials like succulent pork loin with caramelized cipollini and tender lamb ragout with white-bean gratin. • 85 Broadway (718-486-3077). (M)

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).

Queens

Water's Edge
Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. • 44th Dr. at the East River (718-482-0033). (E)

Westchester

Equus
No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

Berkley *(continued from page 34)*

cagily responds, "Creative differences. I wanted to be creative, and they didn't." It's a few strokes to midnight and the entourage is taking off, leaving Berkley to mumble darkly about "the Machiavellian chess game" that is gay party promotion, and to drink liberally from an enormous steel canister brimming with Cosmopolitans.

Usually, Berkley claims, he doesn't drink—but then again, "it's not every day I'm fired from the Roxy, either." He's actually not supposed to drink at all: He takes Neurontin, a powerful medication that helps stabilize his manic-depression. The drug often makes the usually fast-talking Berkley slur his words, or they will suddenly come out ajumble. With a few drinks in him, he grows considerably more subdued.

"When my mother died in 1998, I fell into a very deep depression," he says. She had been suffering from various medical problems for years, and was living for a time in Berkley's Chelsea Gardens building. After her asthma and emphysema began to worsen—and ambulances started making regular visits to the apartment—he reluctantly placed her in a nursing home upstate. Within six months, she had died. "I couldn't stop thinking, *If I hadn't put her in a home, would she have lived?*" he says.

The drug that finally got him was the cat tranquilizer ketamine (known as Special K), a dissociative anaesthetic known for its highly hallucinatory effects. "It didn't work on me that way," he insists. Instead, the drug made him focus: "I could concentrate on little projects; it made me feel so creative and on top of everything." During his worst phase, he'd combine ketamine with two or three Rohypnols, the powerful sedative often referred to as the date-rape drug. "It's the third Rohypnol that always gets you," Berkley says. Once, he fainted mid-conversation in a D.J. booth; another time, he fell asleep on a balcony and was grabbed by a friend right before toppling off the building. "I was really just self-medicating," Berkley says. "But now the Neurontin does the trick. Sometimes it makes me so hyper, people think I'm on ecstasy."

As he talks, he's habitually interrupted by a cavalcade of boldface names who stop to say their hellos: Madonna's brother, Christopher Ciccone ("So, when's the restaurant opening up?"); *Vanity Fair*'s George Wayne ("You're having *another* party, George?"); porn star turned director Michel Lucas. Performance artist David Ilku; NBC's vice-president of program content, Andrew Brewer; and "Beige" promoter Erich Conrad also swing by. The next Friday, most of them show up in *HX*'s "Homo Dish" column: "Much like *Seussical*, the lounge party is filled with a bunch of kids and costumes—only the children are a bit older and wear designer labels."

Berkley pours another Cosmo and says, "You can't take any of this seriously—the parties, the schmoozing. You have to take it with a grain of salt, or else . . . " He pantomimes putting a pistol to his head and squeezing the trigger. Twice.

"I'M A LITTLE ANAL-RETENTIVE, IF YOU CAN'T tell," Berkley says. His apartment is big on photographs and entertainment clusters (one in his living room, one in his bedroom), and little else. Most of his bric-a-brac is shoved into a storage closet filled with rows of tiny boxes marked SUNGLASSES, GLOVES, GIFT-WRAPPING PAPER, BATTERIES, etc. The kitchen is a slender alcove off the living room; the bathroom is the shower—a handsomely minimal silver box that begs to be used in a hard-core porno film. The office for Ms. B's Parties is adjacent to his apartment; it's a cramped little space with numerous photos of Mark Wahlberg in rampant Marky Mark mode. (He keeps this office separate from the *HX* headquarters to ensure that the magazine is relatively independent of his parties.)

In his living room, there's a picture of Madonna from 1982: She's leaning against a telephone pole on Houston Street, looking downright chunky and homely in garish boy-toy regalia. Above the dining-room table, there are snapshots of three divas: Madonna, Bette Midler, and Cher—all taken from impromptu live performances at the Roxy.

But never mind the Roxy. Berkley's been busy since Tuesday night; it's only Saturday, and he's already in the process of cooking up half a dozen events to take the place of his old stomping grounds. A Friday-night dance party at Octagon; a gig as promotions director for Heaven, a brand-new Chelsea nightspot; a deal throwing out-of-town parties with Jeffrey Sanker. I ask Berkley why he lives this way, going out every night, promoting three or four parties a week, working eight-hour days in an office, keeping constant tabs on his weekly magazine. "I don't think that I'm important," he says.

"That's my secret. I put myself out there because I don't think anybody else would. It's why I'm always talking. I force myself to keep talking because I start worrying that if I don't, I might vanish completely." ■

Nightlife

Edited by Ethan Brown

Reunion

Remembrance of Things Fresh

Hip-hop's old school has been back in session for so long, it hardly raises an eyebrow anymore: Last fall's Brooklyn Museum hip-hop show was hardly a Sensation, Run-DMC's upcoming rock-'n'-rap comeback album just seems redundant, and much-sampled early hip-hop breakbeats (like the Incredible Bongo Band's "Apache") are heard everywhere from car commercials to Guy Ritchie's *Snatch.* Thankfully, the bill for an old-school reunion called **The Revolution Is Hip-Hop**, at Irving Plaza March 2, features not only icons like Slick Rick (pictured), Kool Moe Dee, and Doug E. Fresh but also electro-funkers Whodini, Afro-centric rappers Poor Righteous Teachers, wild-style samplers Ultramagnetic MC's (who provided the verse for Prodigy's "Smack My Bitch Up"), and the underrated late-eighties outfit Stetsasonic, whose "Talkin' All That Jazz" remains one of hip-hop's greatest singles. Such shows can get mired in grumpy onstage banter about hip-hop's commercial-era sins, but at least this well-armed "Revolution" might actually deliver one. (See "Small Stages.")

Concerts

A Perfect Circle
3/1–3/2 at 8: With Snake River Conspiracy. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); sold out.

Duran Duran
3/1–3/2 at 8. • Beacon Theatre, 74th St. at Broadway (212-307-7171); $35–$50.

Small Stages

Arlene Grocery
2/27: Seeking Enso; March. 2/28: Father Divine; Rivington. • 95 Stanton St. (212-358-1633). $.

B.B. King Blues Club & Grill
2/28: Gay Bonds. 3/1-3/3: Junior Brown. 3/5–3/7: Johnny Winter. • 243 W. 42nd St., (212-997-4144).

Bottom Line
2/28: Sam Bush Band. 3/3: "In Their Own Words" hosted by Rita Houston. 3/5: "Freedom Sings" featuring Janis Ian; Tom Paxton; Paul Kantner; Marty Balin. 3/6: Jefferson Starship. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
2/27: Doves. 2/28: Robert Earl Keen. 3/1: Old 97's. 3/2: Mike Clark's Prescription Renewal. 3/3–3/4: Matthew Sweet. • 6 Delancey St. (212-533-2111).

Chicago B.L.U.E.S.
3/1: Tinsley Ellis. 3/2–3/3: Johnnie Johnson. • 73 Eighth Ave. (212-924-9755).

Fez
Thursdays: Mingus Big Band. 2/27: Laura Cantrell; The George Usher Group; Julia Greenberg. 2/28: Accordion Night Redux. 3/3: David Poe. 3/4: Ari Gold and Friends. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
3/2: "The Revolution Is Hip-Hop" hosted by KRS-One. Featuring: Slick Rick; Doug E. Fresh; Whodini; Stetsasonic; Kool Moe Dee; Ultramagnetic MCs; Force MD's; Kurtis Blow; UTFO Crew; Poor Righteous Teachers; Dana Dane; DJ Red Alert. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: Hip-hop and R&B with D.J. Rich Medina at "One." Wednesdays: The deep-house-oriented "Love Bazaar" with D.J. MKL. Thursdays: "Benefit," a downtown music revue. Fridays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays: "Club Badd" with long-lost downtown icon Larry Tee. 3/1-3/3: "The Very Worst of Varla Jean Merman." • 425 Lafayette St. (212-239-6200).

Knitting Factory
2/27–2/28: Rahat Ali Khan. • 74 Leonard St. (212-219-3055). $.

Makor
3/1: Fred Hersch Quintet. 3/3: Groove Dance Party: Innervisions & DJ Sol. 3/4: Doug Wamble Trio. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. 2/27: Bad New Fifty; The Monumentals. 2/28: The Lone Sharks. • 99 Ave. B (212-982-2511).

Maxwell's
3/1: Superdrag. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
2/27: Mardi Gras Celebration with Geno Delafose & French Rocking Boogie. 2/28: Rubyhorse. 3/1–3/2: Richard Buckner. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
3/1: "Basement Bhangra." • 204 Varick St. (212-243-4940).

The Village Underground
Former Tramps booker Steve Weitzman brings his eclectic sensibility to a new smoke-free club in the West Village. 2/27: Superdrag. 2/28: Peter Salett; John Carlin; Porkchop. 3/2–3/3: Steve Forbert. • 130 W. 3rd St. (212-777-7745).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 2/27: Bathtub Gin; The Deadbeats. 3/2–3/3: Strangefolk. • 161 Hudson St. (212-386-3600). $.

Clubs

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. Tuesdays: Promoter Noah Tepperberg's fabulous "TuesdayBabyTuesday" goes head-to-head with Spa's model-centric Tuesday party. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House"), a refugee from Cheetah, makes a bid for the big room of Centro-Fly. Saturdays: Energetic house and big beat with "Plant." • 45 W. 21st St. (212-803-7859).

Cheetah
A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Thursdays: A super-exclusive (invite only, they say), hyperstealthy party thrown by the powerhouse trio of Marvet Britto, Allen West, and Samuel "Tone" Barnes. D.J. Kaori spins. Fridays: "The World House Project" with D.J. Anthony Macaroni. Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: "Boys Nite" D.J. Merritt spins at "Mardi Gras." • 12 W. 21st St. (212-206-7770).

Frank's Lounge
A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang the Party" every Friday. The party, which has been at venues all over town from the 205 Club to

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.
$ = cash only.

Photograph by Glen E. Friedman/LFI.

Baktun, is just now settling into its own groove. • 660 Fulton St., at S. Elliott St., Brooklyn (212-726-1322).

Fun

This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime,* a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Best of all, Fun recently snagged the cyberfetish party "Click +Drag" from the now-defunct Mother. • 130 Madison St., under the Manhattan Bridge (212-964-0303). $5.

"Journey"

House music gets a great new home Fridays in Brooklyn: Caviar Studios, a loftlike space with a cute, intimate dance floor and a cozy lounge. Before midnight, the party has an after-work pickup vibe, but late in the evening, the space fills with dreadlocked dancers and head-wrap-wearing divas dancing to the sweet grooves of resident D.J. Kim Lightfoot and guests like Kalim Shabazz. • Caviar Studios, 46 Washington Ave., bet. Park and Flushing Aves., Brooklyn (718-222-9456).

Limelight

The Limelight is back from the dead thanks to its powerhouse weekend nights that see the likes of Detroit techno icon Jeff Mills and the trance heavies of the "Gatecrasher" crew grace the turntables. The mazelike club's renaissance comes just in time, as other megaclubs like Twilo have become uncomfortably packed, verging on the claustrophobic. • 660 Sixth Ave., at 20th St. (212-807-7780).

"Love Affair"

John Davis's new Thursday-night party with D.J.'s MKL and Jerome Syndenham is full of all the flutey deep house you've come to expect from the promoter who built the "Body & Soul" empire. Thankfully, this plush way-west space is a nice departure from Vinyl's dingy dance floor. • 431 W. 16th St., bet. Ninth and and Tenth Aves. (212-714-7116 or www.jdproductionsnyc.com). $12; ladies free before midnight.

Ohm

When it's not hosting big music-industry shindigs, Ohm is packed wall-to-wall with hip-hop and house-music heads on its popular Friday and Saturday nights, "Ego" and "Sky," respectively. • 16 W. 22nd St. (212-229-2000).

The Roxy

Fridays, the Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. • 515 W. 18th St. (212-627-0404). $.

Shine

This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: The hip-hop-and-house-oriented "Fri-Daze." Saturdays: D.J. Greg Poole's dance-centric "Tremendous." • 285 W. Broadway (212-941-0900).

Spa

The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs,* club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

Twilo

Never mind all the drug-bust drama: The real news here is that Twilo is leaving trance in the dust and fast becoming a progressive-house fan's wet dream thanks to sets from U.K. epic housers like Mauro Piccotto and Danny Howells. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 2/28: Boy George takes over the turntables to celebrate the release of his *Essential Mix* CD. 3/2: Steve Lawler; Quivver. 3/3: Max Graham; Tsyoshi Suzuki. • 530 W. 27th St. (212-268-1600).

Vinyl

The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

Jazz

"Jazz at Lincoln Center" Presents Benny Golson

3/1–3/3 at 8: • Alice Tully Hall, 65th St. and Broadway (212-721-6500); $45.

"Jazz at Noon"

Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 3/2: Tom Artin. • 143 E. 49th St. (212-832-0888 or www.jazzatnoon.com).

"Jazz Insights Presents: The Music of Duke Ellington"

Informal lectures hosted by Arnold Jay Smith. All lectures being at 7:45. 2/27: Joe Wilder. 3/6: Nat Hentoff. • 66 W. 12th St. (212-229-5690). $35.

Birdland

Proof that jazz is alive and well in midtown, this classy boite serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 3/1–3/3: Cedar Walton Quartet. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 2/27–3/4: "Latin Masters Week" with Eddie Palmieri and his Octet. • 131 W. 3rd St. (212-475-8592).

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Detour

With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. • 349 E. 13th St. (212-533-6212).

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 2/27–3/4: Pharoah Sanders Quartet. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30

Performance

Durable Duran

An influence on everyone from boy bands to Courtney Love, **Duran Duran** (pictured) remains one of the more durable acts of the synth-pop era, even if the group's sporadic comeback albums (like last year's *Pop Trash*) make us wish it had given up after "Rio" or "Save a Prayer." And the latter-day Molly Ringwalds and Jon Cryers in the audience will hardly care that just two original members (vocalist Simon LeBon and keyboardist Nick Rhodes) will be onstage when the band plays the Beacon Theatre for two nights March 1 and March 2. (See "Concerts.")

Photograph by Andrew Day.

In Concert

Benny's Bounty

He's written jazz standards like "Killer Joe" and "Blues March" and composed music for TV series like *M*A*S*H* and *The Cosby Show.* But perhaps the truest test yet of the versatility of **Benny Golson** (pictured) will come March 1 and March 3 at Alice Tully Hall, when the composer performs his music in quartet, quintet, and sextet settings with great players like bassist Buster Williams, trombonist Curtis Fuller, and trumpeter Eddie Henderson. And if that isn't enough, Golson will also debut a new work, called "Straw Boss," commissioned just for the "Jazz at Lincoln Center"-sponsored concerts. (See "Jazz.")

and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 2/5: Helio Alves Trio. 2/27-3/4: David O'Rourke and Lewis Nash's Celtic Jazz Collective. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
3/2: Vanessa Rubin Quartet. The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. • Museum of Natural History, Central Park West at 79th St., American Museum of Natural History (212-769-5100).

Showman's Café
Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 E. 125th St. (212-864-8941). $.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. • 88 Seventh Ave. So. (212-242-1785).

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 2/28: Club d'Elf. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 2/27-3/4: Gary Bartz Quintet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 2/27: Hot 97's "Phat Tuesday." 2/28: "Chicks With Shticks." • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 2/28-3/4: Colin Quinn; Nick DiPaolo; Larry Amoros; Tom Papa; T. Sean Shannon; Godfrey. 3/5-3/12: Colin Quinn; Dave Attell; Nick DiPaolo; Gregg Rogell; Greg Giraldo; Godfrey. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. Through 3/4: Carrie Karavas; Al Ducharme; Nancy Redman; Gregory Carey; Richie Byrne. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum.2/28: Robert Klein. 3/1: "Homo Comicus" with Jaffee Cohen; Julie Goldman; Eddie Sarfaty; Bob Montgomery. 3/2-3/3: Vic Henley; Rob Magnotti; Tom Papa; Gregg Rogell. • 34 W. 22nd St. (212-367-9000).

"Spin Cycle Comedy"
Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Through 3/24: Buddy Greco. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. Through 3/17: Mary Cleere Haran in "Sweet & Low Down." • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "The Next Big Broadway Musical." Saturdays at 8: "Poole Party!" Saturdays at 11: Tommy Femia presents "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $50 Tues.–Fri.; $75 for the early show on Friday and all shows on Saturday; $50 food-and-drink minimum. Through 3/3: Nell Carter. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café
The theater district's newest postshow snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. • 365 W. 46th St. (212-586-0244).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

Photograph courtesy of Jazz at Lincoln Center

cue

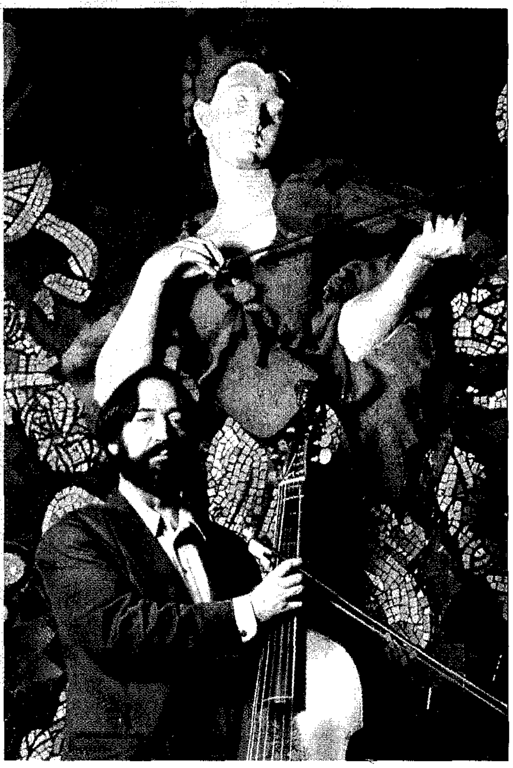
InConcert

Edited by Alicia Zuckerman

Opening

An Evening at the Improv

As all the hoopla surrounding Ken Burns's *Jazz* finally winds down, Jordi Savall is bringing prominence to a different kind of improvisation. *Diáspora Sefardí,* the new album by **Hespèrion XXI**, the group he and soprano Montserrat Figueras founded in 1974, even pulled down a Grammy nomination this year. Savall's brand of improvisation is rooted in the musical traditions of the Sephardic Jews, with influences from Morocco, Turkey, Greece, and Bosnia, and it predates jazz by about 700 years. ("If you ask me how old I am, I will say I am 2,000 years old," Savall says. "What you are is not only the short time that you live.") Like jazz, this music (which Hespèrion XXI will perform at Alice Tully Hall on March 6) is based on consistent melodies and structures but takes different directions each time it's played. The first clue that the album is something of an experience in multiculturalism is that the liner notes are in eight languages. In 1492, Jews and Muslims were forced to either leave Spain or convert to Christianity. Those who left picked up the musical traditions of their new countries, which became incorporated into Sephardic music. Those who converted had to prove their "spiritual authenticity," says Savall, by singing Christian melodies, and these melodies also worked their way into the tradition. Savall is considered one of the world's champions of early music and a stellar viola da gamba player to boot. "We play this music not only because we're interested in it but because it's in our hearts and spirits," he says. "Even if it's from the thirteenth century, when you hear it, you experience the same emotions as those who heard it centuries earlier. Music is the life history of humanity." (See "Classical Music.") ALICIA ZUCKERMAN



Classical Music

The Philadelphia Orchestra
Performs an all-French concert featuring cellist Steven Isserlis and works by Dutilleux, Ravel, Roussel, and Debussy. 2/27 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21–$83.

Tambuco Percussion Quartet
"Music of the Americas" series continues with five U.S. premieres by Latin American composers. 2/27 at 7:30. • Americas Society, 680 Park Ave., at 68st St. (212-333-5200, ext. 14); $10–$15.

The Manhattan School of Music Symphony
Kurt Masur heads uptown to lead a concert of music by Shostakovich and Mendelssohn. 2/28 at 8. • John C. Borden Auditorium, NW corner of Broadway and W. 122nd St. (212-749-2802 ext. 528); free, tickets not required.

The Orchestra at St. Lukes
Sir Roger Norrington conducts works by Bach and Mahler, featuring soprano Emma Kirby. 2/28 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $19–$73.

Vienna Philharmonic Orchestra
Pierre Boulez makes his first U.S. appearance as conductor of the Philharmonic, which will perform Bartók, Stravinsky, and Webern. 3/2–3/3 at 8 and 3/4 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $33–$176.

"Klez, Klez, Klez!"
The Yale Klezmer Band, the Hester Street Troupe, and Metropolitan Klezmer join forces for an afternoon of old-world classics and new compositions. 3/4 at 2. • Walt Whitman Theater, Brooklyn Center for the Performing Arts at Brooklyn College (212-721-6500); $22–$24.

National Orchestra of Spain
Performs Albeniz's *Suite Espanola*, Rodrigo's *Concierto Aranjuez,* and Brahms's Symphony No. 3, featuring guitarist Pepe Romero. 3/4 at 3. • Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$45.

Riverside Choral Society
Presents a concert of German Romantic choral and piano music, including works by Brahms, Schubert, and Bruckner, with pianists Gilbert Kalish and Margaret Kampmeier and soprano Lisa Layman. 3/4 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20–$30.

Hespèrion XXI
The Gotham Early Music Foundation presents "Hespèrion XXI's *Diáspora Sefardí*: Roots and Memory, From Medieval Spain to the Eastern Mediterranean." Concert includes folk songs, ballads, and liturgies of the Sephardic tradition from the thirteenth to sixteenth centuries and will be performed with ancient instruments. 3/6 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $25–$40.

Opera

The Metropolitan Opera
L'Italiana in Algeri closes 3/1; *Manon* has its last performance 3/3; *La Traviata* closes 3/5. Also running this week are *Così fan Tutte* and *Die Zauberflöte*. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); $25–$250.

New York City Opera
Opens its spring season with two company debuts: *Rigoletto* on 3/2 at 8 and 3/4 at 2, and *Tosca* at 3/3 at 8. • New York State Theater, Lincoln Center (212-870-5570); $25–$98.

Dance

Deborah Hay
Performs *Boom Boom Boom*, a solo dance trilogy, which she also choreographed. Music is composed and performed live by Alvin Lucier. 3/1–3/4 at 8:30. • Danspace Project at St. Mark's Church, Second Ave. and 10th St. (212-674-8194); $15.

Guandong Modern Dance Company
Billed as China's first and only modern dance company, it's making its New York debut with the world premiere of *180 Degrees*, a quartet set to music by Bach. Also featured is *Heart, Shape, Substance* with music by John Adams. 2/27–3/4, times vary. • The Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $30.

Morgan Scott Ballet
Presents two world premieres: *Strayhorn Suite*, a tribute to jazz legend Billy Strayhorn, and *You Are My Friend*, a rock-gospel solo. 3/6–3/11 at 8:30. • St. Mark's Church, Second Ave. and 10th St. (212-439-4615); $15–$20.

The Paul Taylor Dance Company
Premieres two new works in its City Center Season, *Fiends Angelical* and *Dandelion Wine*. 2/27–3/11, times vary. • City Center, 131 W. 55th St. (212-581-1212); $25–$55.

Mark Morris Dance Group
Celebrates its 20th anniversary season with a five-program series. All music is performed live. 3/6–3/25, times vary. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette Ave. (718-636-4100); $20–$50.

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

cue

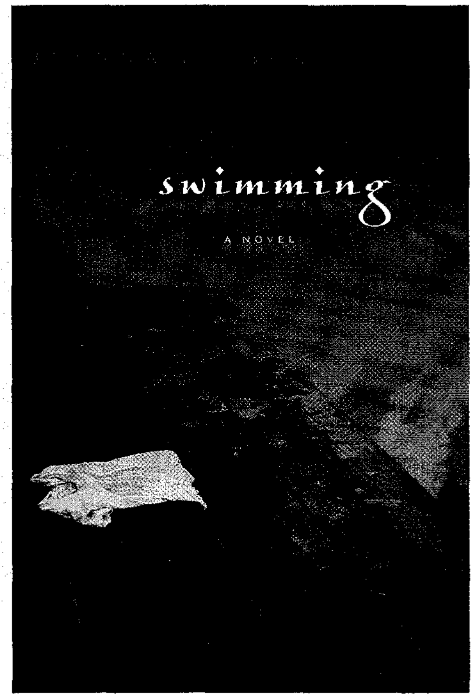
TheMix

Edited by Boris Kachka

In Print

Water Girl

By the time **Joanna Hershon** got around to taking a playwriting class—while earning her fiction MFA at Columbia—she'd already had two dramas produced, and she hasn't written any since. "I thought about workshopping the second play," she says, "but playwriting is such a consuming process. You know, it's so . . . collaborative. It's really exciting to me, but I didn't feel like I could write my novel at the same time." Instead, the 28-year-old recovering actress worked on *Swimming,* a lushly written first novel about a New Hampshire family torn apart by betrayal and fratricide. Not only is there a three-act structure and a heavy dose of dramatic irony, but Hershon based it partly on her first play, a one-act by the same name about siblings, a love triangle, and an important body of water. The lifelong writer readily credits her short but satisfying dramatic career with helping her hone her other craft. "My writing, before I tried playwriting, was a lot more dreamy and shiftless," she says. "But I think, instinctively, I'm kind of a dramatist. The new novel I'm writing wasn't at all like this one, but when I finished the draft, I realized there were three acts." Hershon's novel-in-progress also features siblings, atmospheric locales, and a symbolic body of water. All this, along with the surprisingly tidy, mostly happy ending of *Swimming*'s moody tale, leads one to wonder—and she indeed confesses, "There is some talk of a movie." Hershon reads from *Swimming* at Barnes & Noble Astor Place on March 1 and at KGB on March 4. (See "The Written Word" for details.) B.K.



Radio Highlights

Alistair MacLeod
The author talks about *Island,* his new collection of short stories, on this episode of "New York & Company" with Leonard Lopate. • 2/28, noon to 2 P.M. WNYC, 820 AM.

Studio 360
Kurt Andersen and friends (notably *New Yorker* writer Lawrence Weschler) tackle the issue of authenticity in art—in digital-music recording, photojournalism, and other fields meant to reproduce reality. • 3/3, 10–11 A.M. WNYC, 93.9 FM.

George McGovern
The former presidential candidate, now the American ambassador to the UN agencies on food and agriculture, talks to the show's host, Casper Citron, about his new book, *The Third Freedom: Ending Hunger in Our Time.* • 3/3 at 10 P.M. WOR, 710 AM.

Maurice Hilleman
The director of the Merck Institute and the scientist credited with developing the most vaccines (including those for measles, mumps, and rubella), talks to the WFMU audience in this week's installment of "The Green Room." • 3/5, 7–8 P.M. WFMU, 91.1 FM.

Lectures and Panels

Felice Frankel
The science photographer, who's worked in labs at MIT and throughout the country, discusses the way scientific images can have a broader appeal for laymen. • 2/27 at 6 P.M. The Cooper Union, Wollman Auditorium, 51 Astor Pl. (212-353-4158); free.

Hans Haacke
The controversial artist who titled his 2000 Whitney Biennial exhibit "Giuliani Is a Nazi" speaks at the First Amendment Center, in a program on free speech cosponsored by the Whitney. • 2/27 at 6:30 P.M. The First Amendment Center, 580 Madison Ave., at 57th St. (212-317-6500); free.

"The Next Phase of Welfare Reform"
Focusing on the new administration's appointee as Health and Human Services secretary, Tommy Thomson, speakers—including Imam Al-Hajj Talib Abdur-Rashid, City Council member Margarita Lopez, and professors Mimi Abromovitz, Peter Edelman, and Frances Fox Piven—discuss the future of welfare reform under a Bush presidency. A reception will follow. • 2/27 at 6:30 P.M. Godoff Auditorium, the Martin Luther King Jr. Labor Center, 310 W. 43rd St. (212-860-6001); free.

Rich Cohen
The author of *Tough Jews: Fathers, Sons, and Gangster Dreams* talks about his book at a lecture, book-signing, and reception sponsored by the Simon Wiesenthal Center. • 2/27, 6:30–8:30 P.M. The Harmonie Club, 4 E. 60th St. (212-370-0320); $50.

Warren Christopher
The former secretary of State and recent defender of chads talks about his life of public service and his recently published memoir, *Chances of a Lifetime.* • 2/28 at 6 P.M. Celeste Bartos Forum, the New York Public Library, Fifth Ave. and 42nd St. (212-930-0855); $10.

'Sapphic Slashers'
NYU professor Lisa Duggan, the author of *Sapphic Slashers: Sex, Violence, and American Modernity,* reads from and discusses her new work. • 3/1 at 6:30 P.M. Posman Books, One University Pl. (212-533-2665); free.

Pierre Boulez
The famed musician leads an audio tour of the twentieth century, playing recorded excerpts of his performances of Bartok, Debussy, Messiaen, Stravinsky, and himself. • 3/1 at 7:30 P.M. Miller Theatre, 116th St. and Broadway (212-854-7799); $10.

How Cities Work: Suburbs, Sprawl and the Roads Not Taken
Alex Marshall, the author of the above book, discusses increasingly popular proposed alternatives to much-maligned suburban sprawl. • 3/1 at noon. The Urban Center, 457 Madison Ave., at 51st St. (212-935-3960); free.

Public Intellectuals
Five public intellectuals discuss the question "Is there a new place for the public intellectual?" Michael Ignatieff, Russell Jacoby, Roger Kimball, Ellen Willis, and Alan Wolfe participate in the discussion. • 3/1 at 6:30 P.M. Jurow Hall, NYU Main Building, first floor, 100 Washington Sq. East (212-998-3786); free.

Jerry Brown
Fordham's third annual Marshall McLuhan lecture is given by the McLuhan friend, former California governor, and current Oakland mayor, who discusses technology's impact on culture. • 3/1, 6:30–8 P.M. Fordham University at Lincoln Center, Pope Auditorium, Leon Lowenstein Hall, 113 W. 60th St. (212-596-1660); free.

"Latin Popular Music in El Barrio"
Ethnomusicologist Robert Singer and sociologist Juan Flores moderate a panel discussion whose full name is "From Danza to Mambo: The Evolution of Latin Popular Music in El Barrio," with actor John Castro, musician Sonny Bravo, and dancers Gene Calderon, Emma Rodriguez, and Tony "Peanuts" Aubert. • 3/4, 2–6 P.M. The Boys and Girls Harbor Gymnasium, fifth floor, One E. 104th St. (212-529-1955); free.

"On God & Nature"
Roger Rosenblatt's "Writers of Substance" series at the Y continues as he moderates a discussion among Dava Sobel, Russell Banks, and the Reverend Martin Marty. • 3/4 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $20.

The Written Word

Jim Marrs
The author whose book *Crossfire* inspired Oliver Stone's paranoid hit film *JFK* discusses his new book, *Rule by Secrecy,* a similarly suspicious exploration of secret societies like the Trilateral Commission, the CIA, and the Vatican. • 2/27, 7–9 P.M. City Athletic Club, 50 W. 54th St. (212-741-2207); $25.

Thomas Glave
The writer and *Village Voice* "Writer on the Verge" reads from his literary debut, *Whose Song? and Other Stories*, a collection of stories about the intersection of gay, African-American, and Caribbean-American culture. • 2/27 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Selected Shorts
Symphony Space's long-running series of actors reading acclaimed short stories continues, this week with the theme "Worried Parents." Readers, including Lia Chang and Cynthia Nixon, take on Amy Tan's *Two Kinds*, Zsuzsi Gartner's *Anxious Objects*, and John Edgar Wideman's *Weight*. • 2/28 at 6:30 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-1414); $18.

Dagoberto Gilb
The PEN/Hemingway-award winner reads from his second short-story collection, *Woodcuts of Women*. • 2/28 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Magdalena Zurawski and Prageeta Sharma
The two poets read from their work—Zurawski from her chapbook, *Bruised Nickelodeon,* and Sharma from her collection, *Bliss to Fill*. • 2/28 at 8 P.M. The Poetry Project, 131 E. 10th St. (212-674-0910); $7.

Shirley Kaufman
The internationally known translator and poet reads from her own work and from *The Defiant Muse: Hebrew Feminist Poems From Antiquity to the Present,* which she co-edited and translated. • 3/1 at 6:30 P.M. The Museum of Jewish Heritage, 18 First Pl., Battery Park (212-945-0039); free with $7 admission.

Jonathan Lethem and Dave Eggers
The two irrepressible youngsters celebrate the paperbacking of two of their books—Lethem's *Motherless Brooklyn* and Eggers's *A Heartbreaking Work of Staggering Genius*—as well as the publication of a Lethem novella by McSweeney's Press, with a reading complete with special guests. • 3/1 at 7 P.M. Housing Works Used Book Café, 126 Crosby St. (212-334-3324); free.

Joanna Hershon
The debut novelist reads from *Swimming* at two locations this week, signing copies at the first. • 3/1 at 7:30 P.M. Barnes & Noble, Astor Pl. (212-420-1322); free. 3/4 at KGB Bar, 85 E. 4th St. (212-505-3360); free.

"Food for Thought: Lunch Hour Theatre"
Works by Grace Paley and William Carlos Williams are read this week—the latest of 24 lunchtime readings of eight plays by the likes of Arthur Miller and John Guare, performed by actors including Judith Light and John Shea. Admission also includes a gourmet boxed lunch. • 3/5, 1-2 P.M. The National Arts Club, 15 Gramercy Park So. (212-362-2560 for tickets); $27.

Diane Wakoski and Wyn Cooper
The two poets read in this week's installment of KGB's Monday-night poetry series, hosted by Star Black and David Lehman. • 3/5 at 7:30 P.M. KGB Bar, 85 E. 4th St. (212-505-3360); free.

Opening

Yo' Mama's Art Collection

Finally, a Brooklyn Museum of Art exhibit that should be able to squeak past the decency panel. Throughout his tenure, Brooklyn-born museum director Arnold Lehman has received hundreds of letters from local residents crediting the museum (and the 'hood) with getting them excited about art collecting. BMA called in the favor, borrowing more than 200 major works from collectors born, bred, or otherwise steeped in Brooklyn for their latest exhibit, **A Family Album: Brooklyn Collects.** While some pieces (like Harvey Fierstein's Coney Island prizes, pictured) directly reference the borough, others range from Egyptian sculpture to paintings contributed by contemporary artists themselves. Most lenders provide Rudy-friendly testimonials about the area's influence on their life and work. (See "Exhibitions" for details.)

Special Events

Tours

***Law and Order* Tour**
This tour of places ripped from a show ripped from the headlines proceeds in order of location instead of mimicking the show's cops-then-prosecutors structure. D.A.'s offices, jails, courts, and other sites become stops on a political tour in which Dewey, Hogan, Morgenthau, and Giuliani are all talked about. • 1/3 at 1 P.M. Meet at Blimpie's, 38 Park Row (718-591-4741); $12.

Astoria
A "safari" through Astoria focuses on its Greek culture and food (with an optional lunch). • 1/3 at 1:15 P.M. Meet either at 12:30 P.M. at the northwest corner of Seventh Ave. and 49th St. in Manhattan or at 1:15 P.M. at the southwest corner of 31st St. and 30th Ave. in Astoria, Queens (212-265-2663); $12.

Grand Central and the Chrysler Building
This indoor tour of the two architectural landmarks is mostly concerned with the symbolism of the décor and lesser-known lore associated with the buildings. • 3/3 and 3/4 at 1 P.M. and 2:30 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Hamilton Heights
The up-and-coming slice of West Harlem surrounding City College, known for its beautiful historic district, becomes the focus of a tour led by architectural historian John Tauranac. • 3/4, 1-4 P.M. Call 212-415-5500 for reservations and touring place; $20.

Benefits

Celebrating Otis Ferguson
The legendary jazz critic who died young during World War II is honored through an event co-sponsored by *Harper's* and the National Jazz Museum, and benefiting Boy's Harbor. Author Stanley Crouch and others will read Ferguson's work, including his articles about Benny Goodman; original members of Goodman's orchestra will perform works of the period. • 2/27, 7-10 P.M. Tonic, 107 Norfolk St. (212-843-8053); $20.

C-CAP Benefit
The third annual benefit for the Careers Through Culinary Arts Program honors Sirio and Egidiana Maccioni of Le Cirque 2000 for their contributions to the restaurant industry. Al Roker emcees the event, the highlight of which is a grand tasting of recipes by 39 city chefs. • 2/28, 6-9 P.M. Abigail Kirsch's Pier Sixty, Chelsea Piers (212-873-2434); $275-$1,000.

Community of the Holy Spirit Annual Fund-raiser
The gala dinner includes the performance of an original operetta, with music by Robert Starer and text by Gail Godwin, performed by noted musicians as well as the CHS Sisters chorus. • 3/1 at 6 P.M.; performance at 8 P.M. St. Michael's Church, 225 W. 99th St. (212-666-8249 for reservation); $150 for dinner and performance; $50 for performance only.

Exhibits

"Choosing to Participate: Facing History and Ourselves"
A multimedia traveling exhibition features the dramatic stories of ordinary Americans whose actions had extraordinary consequences—from that Little Rock schoolgirl to a much more recent anti-hate Montana citizens' group. • 2/27-5/27. The New-York Historical Society, Two W. 77th St. (212-873-3400); $5.

"Two Generations: Swiss Poster Design"
Covering the years 1955 to 2000, this sampling of posters, books, catalogues, and typographic journals documents the trajectory of Swiss design, essentially from the orderly modern to the chaotically postmodern. • 2/27-4/7. Lubalin Center, Cooper Union Foundation Building, 51 Astor Pl. (212-353-4214); free.

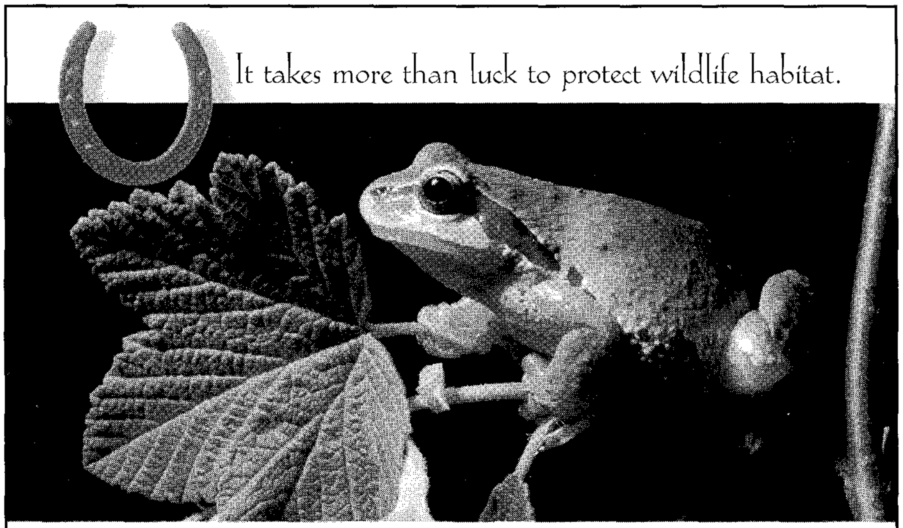
Brooklyn Collects
The show culls work—200 major artworks, from antiquities to contemporary paintings—lent by nearly 80 collectors born, bred, or otherwise steeped in Brooklyn. • 3/2-7/1. The Brooklyn Museum of Art, 200 Eastern Pkwy. (718-638-5000, ext. 330); free with $4 admission.

Game Week

HOME AWAY

	Mon: 2/26	Tue: 2/27	Wed: 2/28	Thu: 3/1	Fri: 3/2	Sat: 3/3	Sun: 3/4
KNICKS		SEA MSG 8 P.M.		BOS MSG 7:30 P.M.	CHI MSG 8:30 P.M.		TOR NBC 12:30 P.M.
NETS			CHA FSNY 7:30 P.M.		TOR METRO 7:30 P.M.		IND FSNY 3 P.M.
RANGERS	OTT MSG 7 P.M.		FLA MSG 7:30 P.M.		PIT ESPN 8 P.M.		NAS MSG 3 P.M.
ISLANDERS		NJ FSNY 7:30 P.M.		CAR FSNY 7:30 P.M.		TAM FSNY 7 P.M.	
DEVILS	FLA FSNY 8 P.M.	NYI FSNY 7:30 P.M.			CAR FSNY 7:30 P.M.		TAM METRO 5 P.M.
HITMEN						LA NBC 8 P.M.	

Photograph courtesy of the collection of Harvey Fierstein.



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Solutions to last week's puzzles

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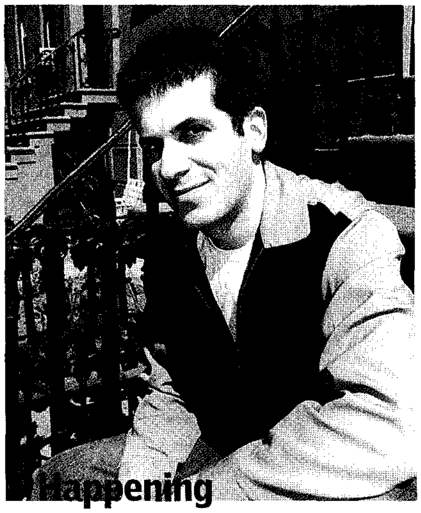
Sports

Coogan's Salsa Blues and Shamrocks 5K Run
The New York Road Runners Club sponsors this benefit for the Armory Track and Field Center. Starts at Fort Washington Ave. at 186th St., in front of the Armory. Along the race route there'll be bagpipe players, gospel, merengue, and rock music. Cash awards to the top four male and female finishers; team prizes to the top three teams. Numbers and T-shirts may be picked up at the NYRRC, 9 E. 89th St., 3/1–3/2 from noon to 7 P.M., 3/3 from 11:30 A.M. to 4:30 P.M., or on race day from 7 to 8:30 A.M. at the Armory. Nonmembers $17; limited race-day entries $22. Register at www.nyrrc.org. • 3/4 at 9 A.M.; kids' run ($4) at 10 A.M. (212-860-4455).



Happening

Paperback Writers

"This book . . . involves people and drinking and people looking for a giant eye. It is among the best things Mr. Lethem has written." This characteristically ridiculous blurb comes courtesy of the new McSweeney's Press, announcing the publication of **Jonathan Lethem**'s novella *This Shape We're In*, the second release on Dave Eggers's imprint. Actually, it may be difficult to top Lethem's *Motherless Brooklyn*, which won a Book Critics' Circle Award (and was recently released in paperback). This week, Eggers also celebrates a personal milestone, the expanded, paperback release of *A Heartbreaking Work of Staggering Genius*, and joins his fellow Brooklynite to read at Housing Works on March 1. Eggers, known for inviting clowns to readings and leading listeners in calisthenics, promises "special guests." The publicist admits only to other literati and "a rhythm section." (See "The Written Word" for details.)

Photograph by Mara Faye Lethem.

Kids

Edited by Susan Avery

Happening

The Beats Go On

It's said that a set of drums is the present you give a kid when you hate his parents. But when, as a young boy in Illinois suburbia, Michael Markus was drawn to the drums, his enlightened parents gave him music lessons. Markus's Cuban instructor took the Jewish kid on a conga journey that continued into his college years at Ithaca, when he met his next mentor, a drummer and martial-arts teacher. "He said, *Are you a drummer?*" recalls Markus. "I said yes. He said, *Are you a dancer?* I said no. And he said, *Then you're not a drummer.*" From then on, Markus merged the two disciplines, spending time in Guinea, West Africa, to immerse himself in the culture. It made perfect sense that at some point he would found **Magbana** (pictured), the drumming-and-dance ensemble that fuses traditional African rhythms with kung fu, hip-hop, and modern dance. Eight of the ten members are white. And the one black person in the group, Markus's wife, Andrea, is of Jamaican descent. So what's the draw? "By learning things from cultures that are different from our own, we learn about ourselves," he says more sincerely than any politician could. "Drumming and dancing is such an immediate expression. I'm tying it all together as an American." Wild Cherry would be proud. (See "Children's Events.") S.A.

Children's Events

Beat It
Magbana, the African drum and dance ensemble whose name means "taxi" in an African language, will be making a stop at the Kitchen. Drawing from its training in the West African country of Guinea, the group shows off its rhythmic versatility, employing movements drawn from martial arts, modern dance, and elsewhere. A hands-on workshop follows the performance. • 3/3 at 1 P.M. and 4 P.M. 512 W. 19th St.(212-255-5793, ext. 11); $10, $5 for kids.

Water Ballet
The Little Mermaid, the beloved fairy tale told hrough the medium of Ravel's ballet, will enchant youngsters with its themes of adolescent longing, ove, and triumph. • 3/3 at 2 P.M. Landmark Family Theater, Landmark Community Center, 232 Main St., Port Washington, Long Island (516-767-6444); $12.

Masticating in the Garden
Gum-chewing, the best annoyance a kid can muster without being punished, will be encouraged at the New York Botanical Garden's Tropical Treasures program. Youngsters can blow their own designer versions of Bazooka bubbles using latex from the sapodilla tree. African and Caribbean arts and crafts sessions as well. • Through 3/18; Everett Children's Adventure Garden, 200th St. and Kazimiroff Blvd., the Bronx (718-817-8700); Garden Passport $7, $4.50 students and seniors, $2 kids 2-12.

Out of the Closet Parenting
Navigating the terrain of being a gay mother or father can be daunting. How do you come out to a child? How do you cope with homophobia in schools? How do you help your child understand his own sexuality? The 92nd St. Y's Parenting Issues for Gays & Lesbians will explore these themes in a four-session workshop. • 3/6, 3/13, 3/20, 3/27 at 6:30 P.M. 92nd St. Y, 1395 Lexington Ave. (212-415-5500); $40 person, $75 couple.

Fine Four-Fendered Friend
Dick Van Dyke plays the eccentric inventor of that famous flying antique-mobile in *Chitty Chitty Bang Bang* at Symphony Space. After the film, kids can participate in a make-believe game show invented just for youngsters at the Children's Museum of Manhattan. • 3/4 at 11 A.M. Symphony Space, 2537 Broadway, at 95th St., The Atlantic Theater Company, 336 W. 20th St. (212-864-5400); $8; CMOM, 212 W. 83rd St. (212-721-1234); $2 off admission with Symphony Space movie ticket.

New York Society Comes to Jersey
Beware New Jersey: New York wants to make your kids into culture vultures. The Little Orchestra Society of New York sails across the Hudson to introduce the young'uns to the world of classical music. This interactive concert, "Meet the Maestro," will explain the instruments and show the audience how it all comes together. • 3/3 at 2 P.M.; New Jersey Performing Arts Center, Victoria Theater, 1 Centre St., Newark (888-GO-NJPAC); $18, $9 for kids.

Is Dat an Island?
All hail Dr. Seuss as his stories cross Upper New York Bay and land at the Staten Island Children's Museum. (Theodore Geisel's actual birthday is March 2!) Cat-in-the-Hat-type activities include: making sandpaper prints on 3/1; cooking with edible flowers on 3/2; and designing your own flashy hat on 3/3 and 3/4. Activities are scheduled from 1 to 4 P.M. Also on 3/3 and 3/4 are storytelling, craft-making, and a paper-puppet presentation at 1:30, 2:30, 3:30, and 4:15 P.M. • At Snug Harbor Cultural Center, 1000 Richmond Terrace (718-273-2060); Admission is $4, all activities are free, except for hat-making, which is $2.

Circus in the Nursing Home
"Circus" is a new puppet-people show about an 83-year-old former ringmaster and his grandson who decide that Grandpa's retirement home needs some entertainment. But the home has some very strict rules and then there's that horribly nasty nurse. • 3/2-3/18; The New Victory Theater, 209 W. 42nd St. (212-239-6200); $10-$20.

Pandemonium
The Revenge of the Space Pandas, a children's play by David Mamet, will be presented by the Atlantic Theater Company. An adventure-filled story about three kids who travel to a new world in a time machine, *Space Pandas* delights audiences of all ages with Mamet's characteristic humor and wit. • 3/3 at 10:30 A.M.; The Atlantic Theater Company, 336 W. 20th St. (212-691-5919); tickets are $10 for adults and $5 for children under 12.

Psycho-Babbling
Use your head and find out the secrets of the mind. The New York Hall of Science opens a new exhibit, "Psychology: It's More Than You Think," that shows kids how the brain develops, exploring emotions, testing memory, and uncovering the weaknesses of human observation. • Through 4/29; Flushing Meadows Corona Park, 47-01 111th St., Queens (718-699-0005); $7.50, $5 seniors and kids 4-17.

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Photograph by Brian Kantrowitz.

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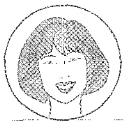

? What are the obstacles and requirements for a foreign citizen purchasing an apartment?

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LaLa Wang is CEO of New York City based MLX.com, a residential real estate community and technology company connecting consumers and professionals. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

Best Broker of The Week

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"I have enormous respect for the brokerage community and am always cognizant of the role they play in my inventory absorption. If a developer has a good working relationship with the local brokerage community, his property will always succeed."

Ms. Green consults exclusively for The Eichners at The Continuum Company.

Contact Melissa K. Green at 212-213-5551

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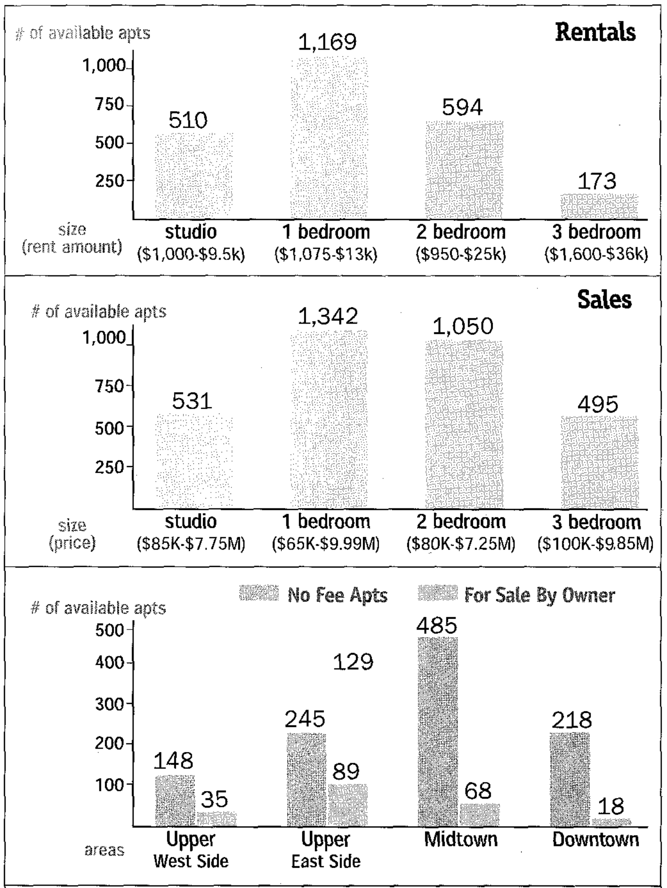
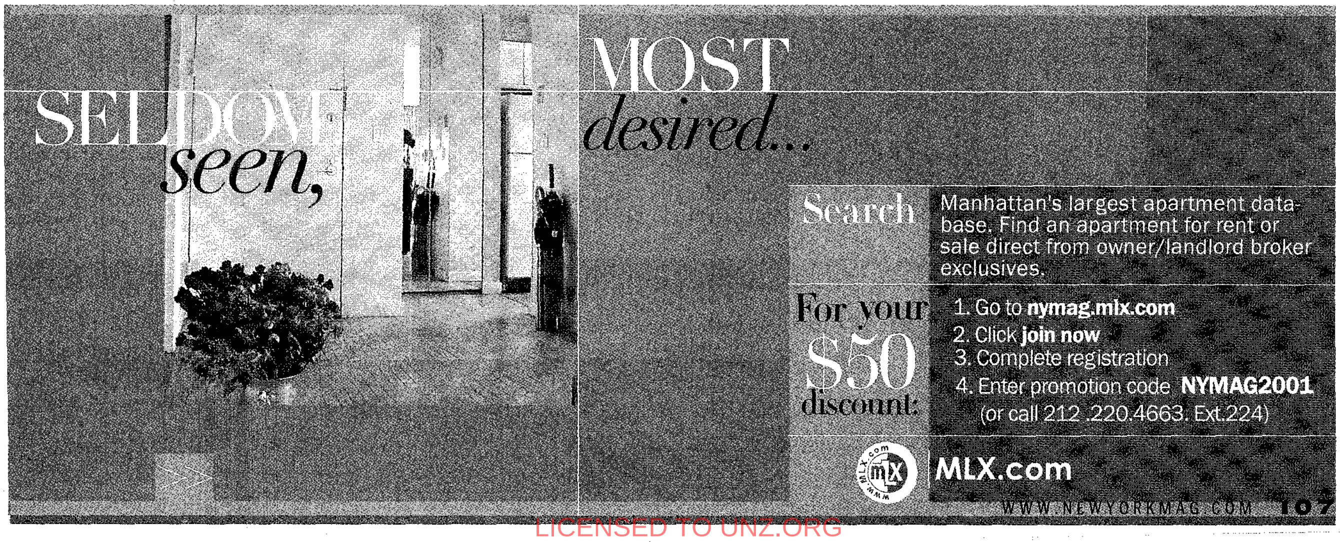


Top 5 Brokerages by Current Aggregate Sales Exclusives*

Company Names	Sales Exclusives
1. Douglas Elliman	$829,267,000
2. Corcoran Group	$773,375,500
3. Halstead Property Co.	$190,741,500
4. Bellmarc Realty	$84,646,400
5. Sumitomo Real Estate, Inc.	$36,391,000

*as based upon listings provided to MLX database

***Date:** As of February 16, 2001. **Source:** MLX.com*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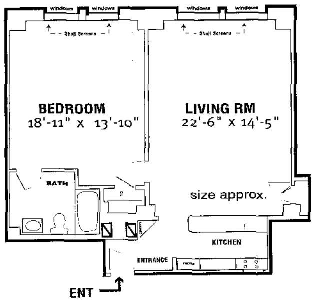

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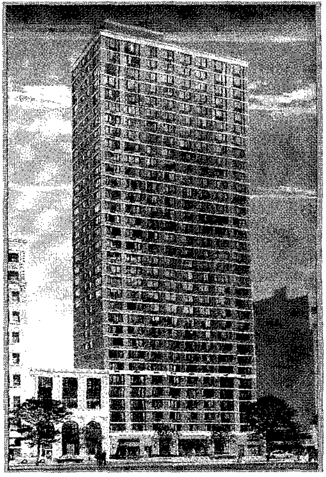

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Upper West Side

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Upper West Side

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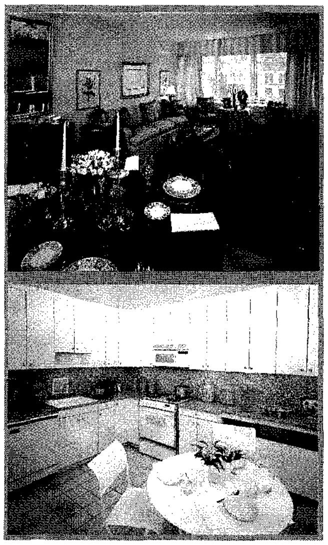

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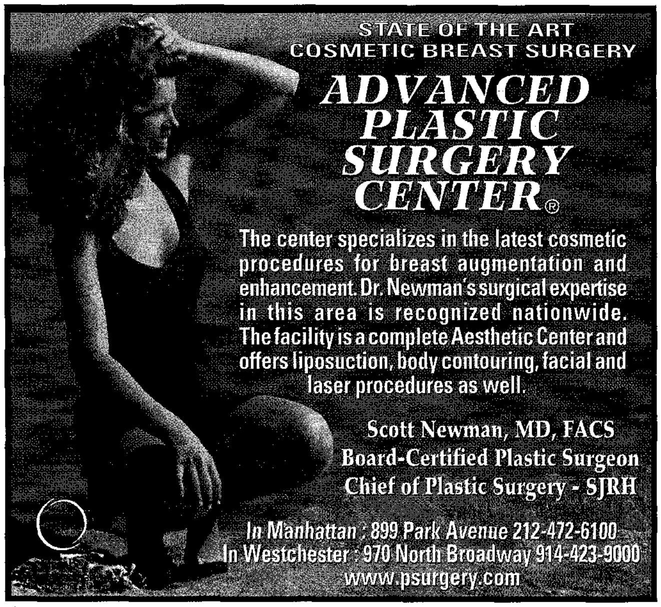

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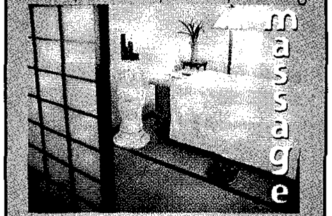

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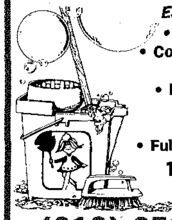

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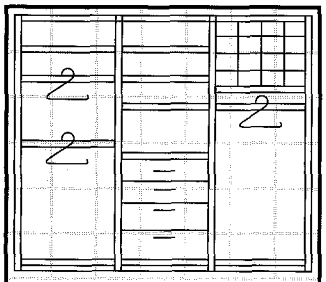

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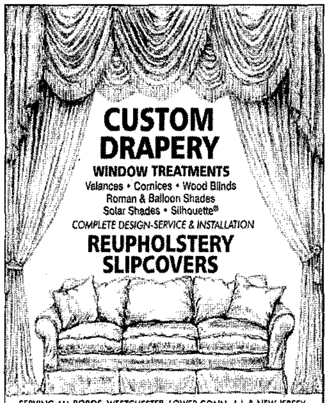

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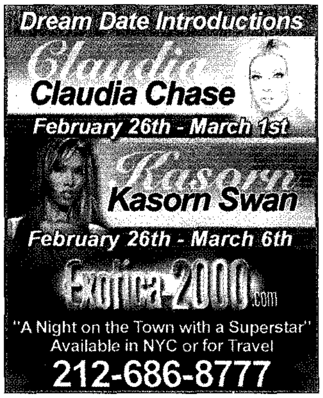
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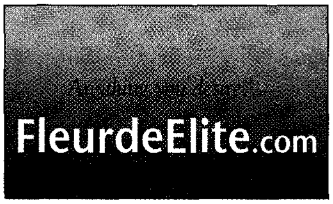
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Sensuous, Phobic Senior—Not fearful of work or play, honest, forthright, seeking warm, decent gentleman.

Gay Upstate Innkeeper—Boyish 44, seeks to share contentedly simple country life. Note/photo. POB 9, Fleischmanns, NY 12430

Intimate Presence—Simple pleasures: sound of rain, dance of light, touch of skin, deep and invisible mysteries and knowings. Attractive female, 38, noncity, creative, intuitive, self-aware, playful, passionate, seeks equally unique 40s male for lifetime of reverence and presence. Photo and letter. 7147 ✉

Gay, Multi-Tasking Female—52 (youthful), Jewish, seeks analog relationship. Introspective, extroverted, inventive, open, amusing, creative, kind, good-looking, fit. Digs the stock market, flea markets, travel, good books, writing. You are bright, alive, humorous, a good listener, interested in people, events, ideas, good conversation. 7161 ✉☎

Stylish, Sleek, Witty And Irreverent—Feminine, mature lady wants attractive, wise and polished gentleman for romance in New York City. 7170 ✉

Two To Tango—Pretty, educated, witty, interesting Jewish blond, 52, seeks male partner for friend/chemistry. 7154 ✉☎

Single Man—44, 6', athletic build, handsome, financially secure, seeks serious relationship leading to marriage and family. I enjoy the city, long conversations and leading a healthy lifestyle. I'm looking for an attractive woman who is intelligent and has a great sense of humor. I'm not looking for someone perfect, just someone who is always excited about life. Note/photo appreciated. 7155 ✉

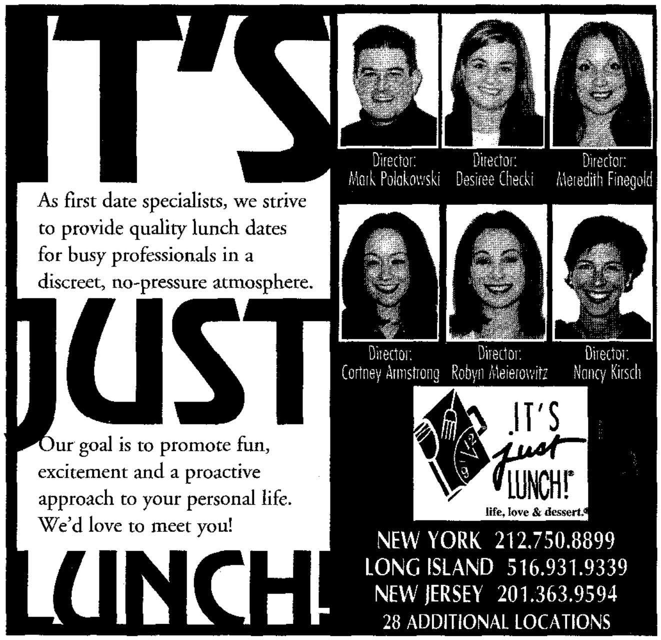
Handsome Fort Lauderdale Man—Seeking generous, financially independent woman for fun and pleasure. 7162 ✉☎

Beautiful Jewish Woman—58, 5'4", slim, auburn hair. Only men who love opera need apply. 7177 ✉☎

A Delicious, Special Lady—Shapely, sexy and smart, is awaiting a man who needs to be loved and nurtured. If you are between 65-75, attractive, kind and economically secure, this lovely package awaits you. 7168 ✉☎

No Shoes All Year-Round—Tropical winters, east coast summers. Why not? 45, single dad with one son, seeks Asian/white woman with a sense of humor, to play outside and start a new family. 7176 ✉☎

Hairy Troglodyte—Trim, playful male, 54, 5'8", sexy and sincere, seeks fit, slender Aphrodite for movies, museums and more. Note/photo. 7150 ✉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Middlemarch And—Who Wants To Be A Millionaire? Appreciate both and we should talk. You are male, 40s, divorced (probably), Anglophile, live (212) or (203). Note and photo. Thanks. 7148 ✉

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10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
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I Am Ready—I hope you're ready to meet a successful Jewish male, 38, 5'2", who loves golf, tennis, skiing, foreign films and weekends in the Berkshires. You should be smart, sexy, petite, athletic and under 40. Send photo/note or e-mail: Abnerl@aol.com 7173 ✉

Smart, Successful And Extremely Sexy—Reform/conservative Jewish professional with dark curls and a Wow smile. Truly thoughtful, a great listener with a wild side. Financially and emotionally secure, 32, divorced with an adorable daughter. Seeks nonsmoking, divorced or widowed Jewish male, 34-46, preferably with kids. Must be assertive and self-aware. Please be intelligent, enjoy your career and love to laugh. 7172 ✉☎

Tall, Handsome Jewish Art Director—50, seeks curvaceous lady soul mate for love connection. Photo, please. 7174 ✉☎

Strikingly Beautiful—Personifies poise, grace, adventurous spirit and inner strength. Slim, inviting figure, infectious smile. Successful yet laid-back, caring, warm. Colorful, witty, sophisticated, tall with long legs - what more could you want? Cultural interests - jazz clubs, opera, theater, museums, Oscar Peterson, the spontaneity of NYC. Enjoys kayaking, snorkeling, hiking, laughter, Maine, London, Machu Picchu, Fiji. Seeking 5'9"-plus, financially secure, nonworkaholic, well-read, kindhearted man, 40-59. calli@latoile.com 7153✉☎

Handsome Executive—53, CT resident, Westchester business, down-to-earth, nonsmoking Jewish gentleman - seeks lovely lady, 30-45, to share the future. Enjoy golf, movies and fine dining. Looking forward to your response. Note, phone and photo, please. 7159 ✉

All I'm Missing—Is a picture of you on my desk. I'm a beautiful brunette female, single Jewish professional from northern NJ, 36, seeking sincere, handsome, intelligent, single Jewish professional male for serious relationship. Phone/photo. 7156✉

Loving, Supportive, Sincere Male—PhD, 64, seeks educated, artistic lady. Travel, arts, fun. Photo/note. 7152 ✉

Gorgeous, Sexy 106 On Your Arm—Long brunette/35/5'4"/sweet. Us: moral, Jewish, fun, fast wit, attentive, doting, protective. Handsome face/lucky/34-42/5'9"-6'2". Leo born a plus. No photo/no reply. POB 46, Manhasset, NY 11030

Alluring Blond—Seeks refined gentleman, 40-50. Note/photo. 7165 ✉

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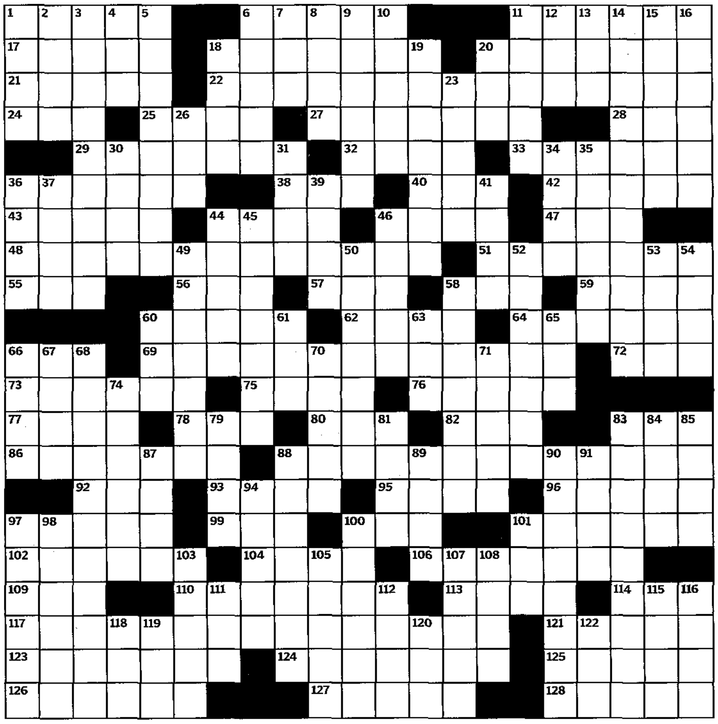
'Missing Persons'

'Cue' Crossword by Maura B. Jacobson

ACROSS

1 Songwriters' org.
6 La Scala musical
11 40th President
17 Conductor Zubin
18 Football teams
20 Ugly sight
21 Previous
22 Hilarious Bostonians? (Pat was missing)
24 Cul de ——
25 Smallish combo
27 Return of an illness
28 Morse code click
29 Person not clearly named
32 Kin of golly
33 Leah's sister
36 Missouri mountains
38 Imitate
40 Where to shoot from
42 Actor Doug Mc——
43 Volcano in Martinique
44 Need liniment
46 Effect a makeover
47 Sunbather's goal
48 Russian ores? (Nat was missing)
51 Get wise, with "up"
55 New soil for the lawn
56 Between R and V
57 Debate side
58 Word with whiz
59 Ireland's offical name
60 Squirrel's tidbit
62 Shakespearean graybeard
64 "Later, please"
66 Lightswitch positions
69 Beirut vehicles? (Ed was missing)
72 Obtained
73 Abates
75 Emmy-winner Falco
76 Ham it up
77 Darn it!
78 Helping of corn
80 Cpl.'s superior
82 Witticism
83 General Motors' —— Prizm
86 Evening parties
88 El brazo? (Ada was missing)
92 Place to surf
93 City of Helen's abduction
95 Berne's river



96 Oklahoma's second city
97 Plus factor
99 —— Lingus (transatlantic carrier)
100 N.Y.C. subway line
101 Ad placard
102 Sampled the cooking
104 Uppity one
106 Portable Japanese stove
109 Explosive stuff
110 Sedatives
113 Shaving mishap
114 Antelope that doesn't sound old
117 Classic chiller? (Al was missing)
121 Shining example
123 Laboratory expert
124 Maryland baseballers
125 Scandinavian
126 Consolation
127 Horse opera
128 Fictional Beau

DOWN

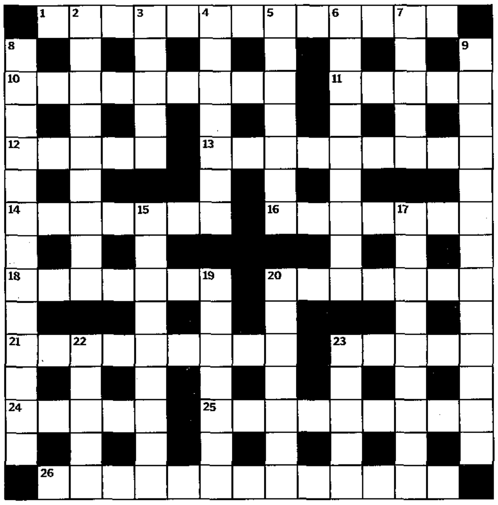
1 Elec. units
2 "Que" follower, in a song
3 Stylish lunch dish? (Ken was missing)
4 From —— Z
5 Sharer in the activities
6 Margarines, familiarly
7 Sunday bench
8 Penultimate fairy-tale word
9 Go back on a commitment
10 ——-Saxon
11 Winona of "Girl, Interrupted"
12 Personalized add-on to musket or mountain
13 "Unaccustomed —— am . . ."
14 Successful pursuit? (Will was missing)
15 More superficially cultured
16 Get snug
18 Wife of Sir Geraint
19 Cuts drastically
20 Annapolis grad.
23 Plant pest
26 M.D.s' co-workers
30 City between Moscow and Kiev
31 Pearl Harbor's island
34 Record of court proceedings
35 Red Bordeaux wine
36 Major composition
37 Celsius freezing point
39 Coffeepot, for short
41 Sit for a portrait
44 Brooke or John Jacob
45 Swift steed
46 "Walk Away, ——" (1966 tune)
49 Prisoner on the run
50 Campus site
52 Composer of "Amahl and the Night Visitors"
53 Slangy ending for sock
54 Ex-Speaker Gingrich
58 Language-structure study
60 Prefix with puncture
61 Silent yes
63 Nancy Hanks's boy
65 Top left phone button
66 Henry Ford rival
67 Claudius's successor
68 Soils metal? (Les was missing)
70 Questionable, as an excuse
71 Not a soul
74 Line on a city map
79 "Thin Man" pooch
81 Pre-Soviet ruler
83 Female cats? (Ben was missing)
84 Scottish Gaelic
85 "Rubaiyat" poet Khayyam
87 Feminine suffix
88 Twister
89 Footway
90 Christmas hang-up
91 Quiet down!
94 Pine-tree exudate
97 Upstairs storerooms
98 —— Panza, Don Quixote's sidekick
100 European peninsula
101 Ocean abbr.
103 Use a divining rod
105 Alamogordo's county
107 Kind of sanctum
108 Auction offers
111 Kitty, in poker
112 Las Vegas machine
115 Condé of publishing
116 Peter Fonda role, 1997
118 "—— ramblin' wreck . . ."
119 Managua is its capital: abbr.
120 Drink on draft
122 She's a deer

The 'Guardian' Crossword

Set by Fawley

ACROSS

1 Standard aimed for by rivals in fast-track promotion. (9,4)
10 Extra striker, perhaps—someone different. (3,3,3)
11 Existing male domain. (5)
12 Loves to meet here and go by short route. (5)
13 Somewhat stupid and unreasonable. (1,3,5)
14 Company splashed money about—ignoring this? (7)
16 Historically significant chapel, with nothing changed. (7)
18 The first person making formal speech. (7)
20 Nice view across the bay from here? Best in a storm. (7)
21 Space traveller always returns for leaves, based on earth? (5,4)
23 This frequency is painful to the ears. (5)
24 Suddenly left Adriatic port. (5)
25 Being very fond of a party piece? (9)
26 Could one have grasped the thread of the industrial revolution from this? (8,5)



DOWN

2 Botching DIY, he has awkward situation where concealment's possible. (5–4)
3 One used to have a couple of pints. (5)
4 Divorcee, old and getting high, is marrying into different society. (7)
5 Get wound up by hospital dept on the booze, perhaps. (7)
6 Basic pay for visit after midnight? (5–4)
7 Family responsible for fiddles—somedramatic. (5)
8 Part-exchanged TV range? Specify all points in order. (3,3,7)
9 Stop fuming at this point, somewhere outside London? (9,4)
15 Finished school report: ". . . acted like a pig." (9)
17 Twice, in bar, he upset traditional Irish. (9)
19 Car designer in the red usually. (7)
20 Lasting result of gaol—gen being analysed. (7)
22 A Yank turned up, giving kind of weight in airline operation. (3–2)
23 Feel sick in a lift. (5)

Solutions to last week's puzzles appear on page 104

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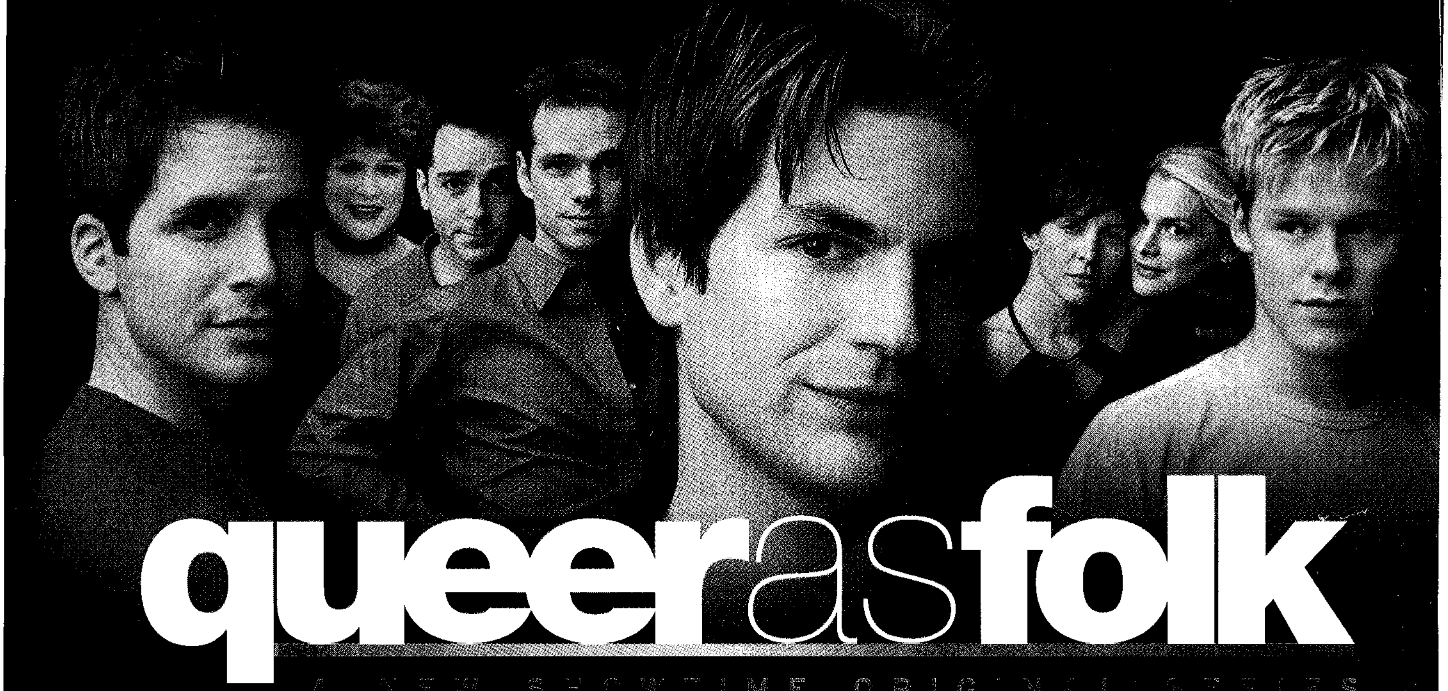

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